

THE MUSICAL TIMES

AND SINGING CLASS CIRCULAR.

PUBLISHED ON JULY 1st 1896 EVERY MONTH.

No. 623.—Vol. 36.
Registered for transmission abroad.

Price 4d.; Postage, 1d.
Annual Subscription, Post-free, 5s

ROYAL CHORAL SOCIETY, ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA,
DUKE OF EDINBURGH, K.G.

Conductor: Sir JOSEPH BARNEY.

TUESDAY, JANUARY 1, at 8.

HANDEL'S "MESSIAH."

Artists: Miss ESTHER PALLISER, Miss CLARA BUTT, Mr. EDWARD LLOYD, and Mr. SANTLEY. Organist: Mr. HODGE.

Prices: Stalls, ros. 6d.; Arena, 7s.; Balcony (Reserved), 5s.;
(Unreserved), 4s.; Gallery (Promenade only), 1s.

THURSDAY, JANUARY 17, at 8.

SULLIVAN'S

"THE GOLDEN LEGEND."

Artists: Miss ESTHER PALLISER, Madame CLARA POOLE, Mr. BEN DAVIES, Mr. CHARLES COPLAND, and Mr. WATKIN MILLS.

THE ROYAL COLLEGE OF ORGANISTS.

The Christmas Examinations will be held as follows: Fellowship, Paper Work, January 8; Organ Playing, January 9, 10; Associateship, Paper Work, January 15; Organ Playing, January 16 and 17. The Distribution of Diplomas, F.R.C.O. and A.R.C.O., will take place respectively on January 11 and 18, at 11 o'clock.

The College Library is open daily from 10 to 5, and on Tuesdays and Thursdays from 7 to 9, but will be closed for general use on the days of the Examinations.

Members desiring practice on the College Organ may obtain particulars on application.

The large Hall, and sundry smaller rooms, may be hired for concerts, meetings, &c.

Prof. J. F. Bridge, Mus. Doc., will deliver a Lecture, on January 26, "On Early Organ Music." The Lecture will be given in Manchester, and will be specially addressed to the Northern Members of the College.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

BERMONDSEY TOWN HALL,

THURSDAY, JANUARY 24, 1895.

"ELIJAH."

MISS KATE COVE.	MR. JOHN PROBERT.
MISS ADA LOARING.	MR. AGER GROVER.
MISS AMY WOOD.	MR. ROBERT GRICE.
MISS F. SMITH.	MR. JOHN McMILLAN.

Full Band and Chorus (200 performers) of the Bermondsey Settlement Choral and Orchestral Union.

Conductor—MR. JOHN E. BORLAND, F.R.C.O.

THE BURGON OPERA RECITAL COMPANY

UNDER THE DIRECTION OF

MR. W. H. BURGON,

Principal Bass, Royal English Opera House, Covent Garden Opera House, and Carl Rosa Opera Company;
Also of the Royal Albert Hall Choral Society's, Crystal Palace, and Principal London and Provincial Concerts.

The experienced Artists of the above Company can be engaged by Choral Societies for Oratorios, Concerts, and Opera Recitals.

The Special Programmes given by the Burgon Opera Recital Company for some of the most important Choral Associations, Popular Concerts, &c., during the last ten years, viz.:

PART I.—Ballads or Short Work.

PART II.—Recital in Costume or Evening Dress of Selections from a popular Opera ("Pagliacci," "Cavalleria Rusticana," "Faust," "Maritana," "Bohemian Girl," "Martha," "Il Trovatore," "Philemon et Baucis," &c.), are recommended to Choral Societies requiring an attractive Concert.

All particulars (Specimen Programmes, Artists, Press Notices) from Mr. W. H. Burgon, 8, Marlborough Road, Bedford Park, London.

N.B.—Touring terms for convenient dates en route.

ROYAL ACADEMY OF MUSIC, TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patrons: HER MAJESTY THE QUEEN and THE ROYAL FAMILY.

President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA,
DUKE OF EDINBURGH, K.G.

Principal: Dr. A. C. MACKENZIE.

Lent Term begins Monday, January 14, 1895.

Entrance Examination, Thursday, January 10, 1895, at 11.

Lectures by Walter Macfarren, Esq., R.A.M., January 16, 23, and 30, at 3.15.

Prospectus, Entry Forms, and all information may be obtained from the Secretary.

F. W. RENAULT, Secretary.

THE ASSOCIATED BOARD

OF THE

ROYAL ACADEMY OF MUSIC & ROYAL COLLEGE OF MUSIC

FOR

LOCAL EXAMINATIONS IN MUSIC.

President—H.R.H. THE PRINCE OF WALES, K.G.

LOCAL CENTRE EXAMINATIONS.

Last day for receiving Forms of Application from Candidates, January 31, 1895. See Syllabus A.

LOCAL SCHOOL EXAMINATIONS.

Last day for receiving Applications for Registration from Schools and Teachers of Music, February 28, 1895. See Syllabus B.

Copies of either Syllabus, with full information, will be sent, Post-free, on application to the Secretary, 52, New Bond St., London, W.

GEORGE WATSON, Secretary.

THE GUILDHALL SCHOOL of MUSIC.

Established by the Corporation of London, 1880.

Principal: Sir JOSEPH BARNEY.

The term commences Mon., Jan. 14. Students' Concerts, Jan. 16, 23, 30. Prospectus and further particulars of the Secretary.

By order of the Committee,
Victoria Embankment, E.C. HILTON CARTER, Sec.

MUSICAL ASSOCIATION.

Founded in 1874 for the Investigation and Discussion of Subjects connected with the Art, Science, and History of Music.

President: Sir JOHN STAINER, M.A., Mus. Doc.

The meetings are held at the Royal College of Organists, 24, Hart Street, W.C., on the Second Tuesday of each month, from November to June. Tea and Coffee at 5 o'clock.

A Paper and Discussion thereon at 5.20 p.m. All further information on application to

J. PERCY BAKER, Secretary, Willersley House, Old Charlton

UNIVERSITY OF DURHAM.

DEGREES IN MUSIC.

Full particulars of Examinations, with copies of former Exam. papers, may be had on application to Dr. Armes, The Bailey, Durham.

THE ENGLISH LADIES' ORCHESTRAL

SOCIETY (Conductor, Mr. J. S. Liddle, Mus. Bac., Cantab.),

will recommence its practices on Wednesday, January 9, at the Lecture Theatre, South Kensington Museum (by kind permission of the Directors). Vacancies for good Violas, Cellos, Basses, Flute, Oboe, Bassoon, and all Brass Wind. For particulars, apply to the Secretary, Miss Violet Portal, 8, Beaufort Gardens, S.W.

HOLY TRINITY, Sloane Street.—MR. LEMARE

will resume his ORGAN RECITALS on Saturday, Jan. 12, at 5 p.m.

IT is proposed, with the consent of the Dean and

Chapter, to place a small Stained-glass WINDOW in the Lady Chapel of Gloucester Cathedral, to the MEMORY of the late Dr. S. S. Wesley. All those who admire his Church music, especially his old pupils, are invited to subscribe to this object. Subscriptions may be sent to Mr. C. Lee Williams, Organist, Palace Yard; or, Mr. T. W. G. Cooke, Sub-Sacrist, The Cathedral, Gloucester.

PROFESSIONAL NOTICES.

MISS FLORENCE ARMSTRONG (Soprano)

(Pupil of Mr. Shakespeare and Medalist, R.A.M.).
Oratorios, Concerts, Lessons, &c., at 29, Conduit Street. Address,
Leicester Villa, Ealing, W.

MISS ALICE ASHFORD (Soprano)

For Concerts, At Homes, &c.
60, Tottenham Court Road, W.

MISS MAUDE BALLARD, A.G.S.M. (Soprano)

(Cert. of Merit and Silver Medal, Cert. of Proficiency and Gold Medal,
G.S.M.; Gold and Silver Medals, L.A.M.)
Oratorios, Concerts, &c. 13, Herbert Road, Stockwell, S.W.

MISS ETHEL BARNARD (Soprano)

(Bronze and Silver Medals, Cert. of Merit, and Rutsen Memorial
Prizeholder, R.A.M.)
German Songs a specialty. 25, Upper Richmond Road, Putney, S.W.

MADAME BARTER (Soprano)

For Oratorios, Concerts, At Homes, &c.
Westbury Road, Wood Green, N.

MISS LOUISE BELLAMY (Soprano)

Oratorios and Concerts. 2, Claremont Road, Handsworth.

MISS LOUISE CESTRIA (Soprano)

(Of the Royal College of Music, London).
For Oratorios, Concerts, &c.
Répertoire includes "Messiah," "Creation," "Judas Maccabæus,"
Rossini's "Stabat Mater," Schubert's "Song of Miriam," &c.
"Miss Cestria is a charming vocalist, possessing a fine soprano
voice, and sang with a finished style."—*Newcastle-on-Tyne Daily
Journal*.
For terms, Press notices, and vacant dates, address, 45, Bridge Street,
Chester.

MADAME CONWAY (Soprano)

444, Moss Lane East, Manchester.

MISS EMILY DAVIES (Soprano)

Oratorios, Concerts, At Homes, &c., address, Severn House, Seven
Sisters Road, Finsbury Park, N.

MADAME ELEANOR DAY (Soprano)

Concerts, Private Lessons, &c. Strathaven, Hendon, N.W.

MISS MARJORIE EATON (Soprano)

For Oratorios, Concerts, &c. 237, Katherine St., Ashton-under-Lyne.

MISS FUSSELLE (Soprano)

Licentiate (Artist), R.A.M.
For Concerts, Oratorios, &c. 37, Harrington Square, N.W.

MADAME GOODALL (Soprano)

For Oratorios, Concerts, &c.
For terms, address, Mitchell and Briggs, Concert Agents, Leeds.

MISS CONSTANCE GREGORY (Soprano)

For Oratorios, Concerts, At Homes, &c. Witham Bank, Boston, Linc.

MISS LILLIE HIRONS, L.A.M. (Soprano)

(And Accompanist), Oratorios, Concerts, &c.
Shady Side, Gunnersbury Lane, Acton, W.

MISS JESSIE HOTINE (Soprano)

Oratorios, Concerts, Operettas, Banquets, &c.
Address, Craignorth, 33, Upper Bedford Place, Russell Square, W.C.

MISS JULIA JONES (Soprano)

For Concerts, Oratorios, Lessons, &c.
Address, 15, St. Thomas's Road, Finsbury Park, N.

MADAME MINNIE JONES (Soprano)

Oratorios, Concerts, &c., 30, Farrant Avenue, Wood Green, N.

MISS MAUD LESLIE, A.L.A.M. (Soprano)

For Oratorios, Concerts, &c.
41, Crystal Palace Road, Dulwich, S.E.

MISS FLORENCE MONK (Soprano)

For Oratorios, Concerts, &c. 4, Northhome Road, Highbury Park, N.

MISS ANNIE NORLEDGE (Soprano)

(Pupil of W. Shakespeare, Esq.)
For Oratorios and Ballad Concerts.
For terms, vacant dates, &c., address, Roseleigh, Newark-on-Trent.

MISS WINIFRED PEAKE (Soprano)

(Santion-Dolby Scholar and Silver Medalist, R.A.M.,
Pupil of Signor Manuel Garcia).
For Oratorios, Concerts, &c.

Strathearn, Broadhurst Gardens, West Hampstead, N.W.

MADAME POWELL (Soprano)

(Diplômée (Honours), Society of Arts, London).
"Madame Powell was accorded a double recall for her rendering of
Arditi's brilliant waltz-song, 'Il bacio.'"—*Birmingham Gazette*.
"Madame Powell was most heartily applauded for each of her three
songs."—*Leamington Courier*.
"Madame Powell gave some excellent songs in an artistic manner."
—*Clacton-on-Sea News*.
4, Melville Road, Edgbaston; or, 2, Oxford Mansions, Oxford Street, W.

MISS FANNIE SELLERS (Soprano)

Oratorios, Recitals, Ballad Concerts, &c., Crag Cottage, Knaresbro'.

MISS GERTRUDE WESLEY (Soprano & Harpist)

(Great-granddaughter of Samuel Wesley).
For Oratorio or Ballad Concerts.
"Miss Wesley was very successful with 'From mighty kings,' and
sang 'Wretched Israel' with much dramatic feeling."—*West Cumber-
land Times*.
"Miss Wesley's harp solo showed that she had a thorough com-
mand of the instrument. Her gradations of light and shade were
artistically rendered, and her playing left nothing to be desired."—
South Wales Gazette.
Terms and book of critiques from 53, High Street, Doncaster.

MADAME KATE HULL (Mezzo-Soprano)

(Silver Medalist, L.A.M.)
For Oratorios, Concerts, &c., 28, Seven Sisters Road, Holloway, N.
Agent, Mr. N. Vert, 6, Cork Street, W.

MISS MARY WILLIS (Mezzo-Soprano)

For Oratorios, Operas, Concerts, or Private Lessons, address,
9, Rochester Terrace, Camden Road, N.W.

MISS LOUISE AUTHER (Contralto)

For Oratorios, Classical and Ballad Concerts, At Homes, &c.
Address, 121, Southgate Road, N.

MISS M. L. BOOKER, L.R.A.M. (Contralto)

For Oratorios, Concerts, &c., address, care of Mr. Wm. Marriott,
295, Oxford Street, W.; or, Shirebrook Villa, Heeley, Sheffield.

MISS BOWMONT (Contralto)

For Oratorios, Ballads, &c., address, 51, Mercer Street, Hulme, Man-
chester; or, Forsyth Brothers, Deansgate, Manchester.

MISS E. T. COOK (Contralto)

For Oratorios, Concerts, &c., address, 1, Grosvenor Terrace, York.

MISS FLORENCE CROFT (Contralto)

MR. D'ARCY CLAYTON (Tenor)

88, Lady Margaret Road, Tufnell Park, N.

MISS TERESA DEVIENE (Contralto)

Oratorios, Concerts, &c. 70, St. George's Avenue, Tufnell Park, N.

MADAME MINNIE LYNDSAY (Contralto)

Spécialité, Oratorio.
24, Glengarry Road, East Dulwich Grove, S.E.

MISS FANNY MILLSON (Contralto)

Oratorio and Ballads.
Address, Selwood House, Brigg, Lincolnshire.

MISS RINA ROBINSON (Contralto)

For Oratorio and Ballad Concerts. 80, Tufnell Park Road, N.
References kindly permitted to Dr. A. H. Mann, Dr. E. H. Turpin,
and Mr. F. A. W. Docker.

MISS ALICE WOLSTENHOLME (Contralto)

For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MR. CHARLES BLAGBRO (Tenor)

For Oratorios, Concerts, &c., address, Bradford, Yorkshire.

MR. J. G. BLANCHARD

(Principal Tenor, Italian Church, Hatton Garden).
For Oratorios, Concerts, &c., address, 24, Courthope Road, N.W.

MR. BEN BURY, L.R.A.M. (Tenor)

Oratorios, Concerts, &c. Address, Church, Lancs.

MR. HERBERT CLINCH (Tenor)

Oratorio, Ballads, &c., address, 41, Frederick St., St. John's Wood, N.W.

MR. CHARLES ELLISON (Tenor)

(Late Principal Tenor, Royal Carl Rosa Opera Company, Crystal
Palace, and St. James's Hall Concerts, &c.).
For Opera, Operatic Recital, Oratorio, Concerts. Address, 42, Florence
Road, New Cross, S.E.

MR. WILLIAM FELL (Tenor)

(Lay-Vicar of Westminster Abbey),
50, Bessborough Street, S.W.

MR. LYON FERRAND (Tenor)

"A promising young tenor."—*Musical Times*, Nov., 1894.
63, St. John's Villas, N.

MR. HOLBERRY HAGYARD (Tenor)

(London and Crystal Palace Concerts, &c.).
For Oratorios, Ballad Concerts, &c., address, 25, Wolsley Street, York.

MR. T. OLDROYD (Tenor)

For Oratorios and Concerts, address, The Cathedral, Rochester.

MR. WILLIAM H. RIEGER

(Tenor)
Oratorio and Concerts.
18, East 22nd Street, New York City, U.S.A.

MR. BEN ROBERTS

(Principal Tenor, Liverpool Cathedral).
For Oratorio, Ballad, and Operatic Concerts. The Cathedral, L'pool.

MR. C. W. FREDERICKS (Tenor)

(Of the Trocadero Concerts, Paris; Crystal Palace and St. James's Hall, London; and Hereford Musical Festival.)

Accepts Engagements for Oratorios, Miscellaneous Concerts, &c. Testimonial letters from M. Gounod, M. Guilmant, Sir J. Stainer, August Manns, Esq., and other eminent musicians, with recent Press notices, will be forwarded on application. Mr. Fredericks has had the honour of singing for most of the provincial Choral Societies, and during the past season was favoured with engagements from the following towns (in many instances providing the whole of the solo artists): Manchester ("Messiah"), Rotherham ("Messiah"), Swadincote ("Creation"), Cirencester ("Elijah"), Rugby (Ballads), Rawtenstall ("Creation"), Newcastle (Miscellaneous), Kentish Town (Ballads), Tunstall ("Crucifixion"), Mexboro' ("Samson"), Colwyn Bay ("Crucifixion"), Welford (Ballads), Ashby-de-la-Zouch (Miscellaneous), Dover ("May Queen," &c.), Liverpool ("St. Paul"), Tunstall ("Creation"), Burton (Ballads), Amptihill ("Hymn of Praise"), Hednesford (Ballads), Matlock Bridge ("Creation"), Buxton ("May Queen"), Camden Hall, London (Ballads), Oakamoor ("Crusaders," &c.), Wimbledon (Miscellaneous), Hereford Cathedral (Oratorio Selections), Batley (Ballads), Belper (Miscellaneous), Lichfield (Ballads), Walsall ("Magic Flute"), Workop (Ballads), Bradford (Miscellaneous), Heanor ("Creation"), Madeley ("Judas"), Wigan ("Messiah"), Rotherham ("Messiah"), Stapenhill ("Samson"), Old Hill ("Holy City," &c.), Lichfield ("Stabat Mater") and "Hymn of Praise," Burton (Miscellaneous), Hednesford (Ballads), Redditch ("Hymn of Praise," &c.), Keswick ("Judas"), Wotton (Ballads), Thornbury (Ballads), Chipping Sodbury (Ballads), Leicester ("Hymn of Praise" and "St. Cecilia"), Gornal (Ballads), Droitwich ("Rebekah"), Birmingham ("Hymn of Praise"), Stafford ("Rebekah").

For vacant dates and terms, address, Mr. Fredericks, Vicar-Choral, Cathedral, Lichfield.

MR. J. SHAKESPEARE ROBINSON

(Principal Tenor, York Minster).

The popular Tenor of the North of England. For Oratorios, &c. "ALNWICK CHORAL UNION.—Mr. Robinson was highly successful, his voice being one of rare power and capable of much tender expression. He sang 'Call forth Thy powers' with splendid dash, and was vigorously applauded."—*Alnwick and County Gazette*, Feb. 11, 1893.

"Mr. J. Shakespeare Robinson had a magnificent reception, and Dewsbury will be glad to welcome him again. His articulation is distinct, and there is a finish to his vocalism which speaks of careful training and study."—*Dewsbury Chronicle*.

"Mr. Robinson's singing was characterised by much refinement and boldness."—*Halifax Guardian*, March 3, 1894.

MR. THURGATE SIMPSON

(Principal Tenor, St. Peter's, Manchester).
Oratorios, Operas, Ballads.

ORATORIO, "ST. PAUL."—"The singing of Mr. Thurgate Simpson throughout was delightful; giving a really spirited interpretation of the part allotted to him."—*Stretford Guardian*.

OPERA.—"Mr. T. Simpson started well. He has a charming tenor voice of considerable compass. He looked the part, and delineated it as it should be portrayed. I am confident he has in him the making of a first-class artist. He certainly deserved the accolade he elicited.—Prince's Theatre."—*Accrington Press*.

BALLADS.—"Mr. T. Simpson's very agreeable tenor voice told well in the impassioned aria 'Come, Margarita, come.'"—*Manchester Guardian*.
For terms, &c., address, Collyhurst, Manchester.

MR. HORATIO SOMERS (Tenor)

(Pupil of Mr. Shakespeare).

For Oratorios, Recitals, Ballad Concerts, &c.

"Mr. Horatio Somers, whose particularly mellow tenor was heard to a nicety in 'The Last Watch,' which was deservedly encored," &c. (Ramsey, Nov. 6, 1894).—*Peterborough Standard*.

"Mr. Horatio Somers sang in a beautifully mellow and powerful tenor voice, and he met with much deserved applause on each appearance" (Chatterbox, Nov. 7, 1894).—*Cambridgeshire Times*.

"Mr. Horatio Somers sang with excellent effect, and was encored for his rendering" (Huntingdon, Nov. 9, 1894).—*County News*.
Terms, Press opinions, references, &c. Manor House, St. Ives, Hunts.

MR. HERBERT STANSFIELD

(Solo Tenor, Cantoris, York Minster Choir).

For Oratorios, Concerts, &c., address, 4, Dudley Street, York.

MR. WILLIAM WILD (Primo Tenore)

(Pupil of Andrew Black, Esq.).

"The favourite Lancashire Tenor."—*Vide Press*.

Orchestral, Oratorio, &c., Concerts. Stalybridge, near Manchester.

MR. GORDON HELLER (Baritone)

"A singer of worth."—*Fall Mall Gazette*, April 2, 1894.

For Oratorios, &c., address, 20, Blenheim Terrace, Leeds.

MR. ROLAND HOYLE (Baritone)

(Of Sir Charles Hallé's Concerts).

"A baritone of high order."—*Lancashire Evening Express*.

"Has a capital baritone voice. His renderings are always most artistic and musically."—*Vide Press*.

"Is an able artist."—*Northern Daily Telegraph*.

For Oratorios, Concerts, &c., Briddon Street, Cheetham, Manchester.

MR. J. A. MACFARLANE (Baritone)

For Oratorios, Concerts, &c., 38, Aubert Park, Highbury, N.
Sir Joseph Barnby writes: "I have heard Mr. Macfarlane sing with much satisfaction and pleasure. He possesses so much warmth of feeling and energy of style as to cause me, in the first instance, to regard him as a foreigner."

MR. CHARLES WALTON (Baritone)

(Pupil of Mr. Andrew Black).

Oratorio, Concerts, &c. Werneth, Oldham.

MR. JNO. W. GREENWOOD (Bass)

For Oratorios, Ballads, &c. 140, Queen's Road, Halifax.

MR. WINGROVE IVES (Bass)

9, Chantry Road, Brixton, S.W.

MR. KEMPTON (Bass)

For Oratorios, Concerts, Singing Lessons, and Solo Boys,
55, Petherton Road, N.

MR. ALFRED OSMOND (Bass)

(Pupil of Mr. Fred. Walker).

Oratorios, Concerts, &c., 33, Carlingsford Road, Hampstead, N.W.

MISS SHELDON SMITH

(Accompanist and Solo Pianist).

For Concerts, At Homes, Lessons, &c. All communications please
address, 8, Union Grove, Wandsworth Road, S.W.

MR. AUGUSTUS TOOP

Teacher of Pianoforte, Organ, and Singing.

Composer, Conductor.

Engagements accepted as Accompanist for Concerts, City Banquets,
At Homes, &c. 73, Great Portland Street, W.

MR. ARTHUR J. MANGER (Hand-Bell Soloist)

100, Manor Road, Brockley, S.E.

MISS VINNIE BEAUMONT (Soprano) desires
that all communications respecting Oratorios, Concerts, &c., may
in future be addressed, 8, Rose Hill Road, Wandsworth, London, S.W.

MADAME LAURA SMART (Soprano) requests
that all communications respecting Oratorio, Operatic Recital,
or Ballad Concerts be addressed, 106, Bolingbroke Grove, Wandsworth
Common, S.W.; or, 50, Church Street, Liverpool.

MUNRO DAVISON, F.R.C.O., Solo Alto, Temple
Church; Organist and Choir Director, St. Anne's, Holloway;
Professor of Singing, Organ and Pianoforte. Altos trained. For Concerts,
Masonic Banquets, Organ Recitals, &c., 142, Stroud Green Rd., N.

HENRY BEAUMONT (Tenor) is now at liberty
for Oratorio, Opera, or Concerts. Choral Societies are invited
to write for terms, &c. Address, Eblana, Lyford Road, Wandsworth
Common, S.W.

MR. W. CARTLEDGE-WHITE (Tenor) requests
that all communications respecting Concerts, Oratorios,
Operas, &c., be addressed to 7, Guildford Road, South Lambeth, S.W.

MR. SINCLAIR DUNN (Tenor) requests that all
communications respecting Concerts, Oratorios, Operas,
Lessons, &c., be addressed to him at 67, Berners Street, W.

MR. E. JACKSON (Baritone) is now booking EN-
GAGEMENTS for Oratorios, Ballad Concerts, Masonic
Banquets, &c. For terms and vacant dates, address, Principal Bass,
New College, Oxford.

CHANGE of ADDRESS.—Mr. DANIEL PRICE
(Baritone), of Westminster Abbey, begs to announce his Change
of Address to 9, Clarendon Road, Holland Park, W.

MR. MAGRATH (Bass), Associate of the Royal
College of Music, returned from Australasian Tour. Booking
present season. 25, Elgin Crescent, Kensington Park, W.

MR. EGBERT ROBERTS (Bass, Conductor,
Italian Church, Hutton Garden) requests that all com-
munications respecting Oratorios, Opera, or Concerts be addressed,
45, Pentonville Road, N.

MISS KATE OULD (Violoncellist). For Concerts,
Lessons, Ensemble Playing, &c., 28, Lansdowne Gdns., Clapham
Road, S.W. For Press opinions, see *Musical Times* for Dec. 1893.

MISS CLARA TITTERTON, Associate and Silver
Medalist, R.A.M., First-Class Certificate, Society of Arts, &c.,
receives PUPILS for the VIOLIN and PIANOFORTE on moderate
terms. Lessons given at pupils' own residences. Schools attended.
Miss Titterton also accepts engagements for Concerts and at Homes.
4, Ellingham Road, Uxbridge Road, London, W.

MASTER**EDGAR FORD**

(THE SOPRANO BOY)

Of M. Riviere's Concerts, Llandudno; The Pavilion, Rhyl; Blackpool
Pavilion, Bournemouth Winter Gardens, &c.

For Oratorio or Miscellaneous Concerts, Choir Festivals, &c.

"Master Edgar Ford has a beautiful and sweet voice, and his
rendering of 'The Chorister' was loudly encored."—*Llandudno*
Herald, August 18, 1894.

"Master Edgar Ford sang Handel's air 'O had I Jubal's lyre.'
He was loudly recalled and gave 'The Chorister.'"—*Llandudno*
Advertiser, August 18, 1894.

"Master Edgar Ford, the celebrated boy vocalist, surprised and
delighted the audiences by his sweet singing and his remarkably
artistic renderings."—*Rhyl Record*, September 15, 1894.

BIRMINGHAM TOWN HALL.—"Master Edgar Ford, the boy soprano,
caused quite a furore by his sweet voice and fine style."—*Birmingham*
Daily Mail, December 17, 1894.

For terms, &c., address, Mr. S. Ford, Avondale, Park Road E.,
Wolverhampton.

MISS FANNY DE BOUFFLERS

(SOPRANO)

For Oratorios, Cantatas, Concerts, Operatic Recitals, &c.

LIVERPOOL MUSICAL SOCIETY.

HANDEL'S "SAMSON."

Principal Vocalists: Miss Fanny de Boufflers, Miss Dora Barnard, Mr. Barton McGuckin, Mr. Bantock Pierpoint. Band and Chorus of 400.

Liverpool Daily Post, October 31, 1894.—"Miss Fanny de Boufflers acquitted herself admirably, singing her difficult music with taste and precision. The famous and trying air 'Let the bright Seraphim' was very successful, and the singer received hearty commendation from her hearers. 'Ye Men of Gaza' was among her best solo work, and also in the duets with *Samson* considerable success was achieved."

Liverpool Daily Courier, October 31, 1894.—"Miss Fanny de Boufflers, in all the soprano solos, proved herself an eminently qualified artist. Her voice has a good carrying capacity, and she was heard to advantage in all her numbers. The florid passages in 'Ye Men of Gaza' she rendered with considerable effect, while 'Let the bright Seraphim,' one of the most telling airs in the work, she gave with marked ability."

CLECKHEATON PHILHARMONIC SOCIETY.

MENDELSSOHN'S "HYMN OF PRAISE."

Yorkshire Post, December 6, 1894.—"The principals were Miss Fanny de Boufflers, Miss Alice Lamb, and Mr. Iver McKay, who acquitted themselves admirably. In particular might be mentioned the soprano air 'Praise thou the Lord,' and the duets for soprano and contralto and soprano and tenor, all of which were finely sung."

BARNESLEY ST. CECILIA SOCIETY.

HANDEL'S "SAMSON."

Sheffield Telegraph, November 29, 1894.—"The soprano solos were sung by Miss Fanny de Boufflers, and she is to be credited with an excellent interpretation of 'Let the bright Seraphim.' Miss Fanny de Boufflers sang the numbers allotted to her with great care and feeling, the airs 'Ye men of Gaza' and 'My faith and truth' being much applauded."

CLECKHEATON PHILHARMONIC SOCIETY.

ROSSINI'S "STABAT MATER."

Guardian, December 7, 1894.—"The 'honours' of the evening were fairly divided between Mr. Iver McKay and Miss Fanny de Boufflers. The latter sang with great brilliance in the closing air, 'When thou comest to the judgment,' when the high C rang clearly out above the *ff* accompaniment of band and chorus."

THE SCOTTISH ORCHESTRA.

(Mr. GEORGE HENSCHEL, Conductor).

Glasgow Mail.—"Miss Fanny de Boufflers contributed much to the enjoyment of the audience. She refused an encore (thrice recalled) for a rendering of the Handelian air 'Let the bright Seraphim,' but on again being enthusiastically recalled after singing 'Should he upbraid,' repeated a portion of it."

Glasgow Herald.—"A soprano of very considerable worth, receiving a most emphatic demonstration of appreciation from her hearers."

SOWERBY BRIDGE CHORAL SOCIETY.

HANDEL'S "SAMSON."

"Of the principals, Miss Fanny de Boufflers took the part of *Delilah*. Her beautiful articulation in the florid passages of the first song, 'Ye men of Gaza,' placed her first *Javortite*; her singing throughout was splendid. 'Let the bright seraphim,' with trumpet obbligato by Mr. A. Tomlinson, was the success of the evening."—*Halifax Courier*, December 15, 1894.

"A Booklet" of Press Opinions, *Répertoire*, Photo, Terms, &c., forwarded on application. Address, CARLTON HOUSE, SAINT JAMES ROAD, LIVERPOOL.

Agent: N. VERT, Esq., 6, Cork Street, London, W.

MISS HONEYBONE

(SOPRANO)

"Miss Honeybone sustained the part of *Rebekah*, and sang the score allotted to her with grace and sweetness, under the conductorship of Sir Joseph Barnby."—*Droitwich Guardian*, Sept. 1, 1894.

41, Hampden Street, Nottingham.

MISS ADA LOARING

(SOPRANO).

Oratorios, Concerts, &c. Stanley Villa, 75, Friern Road, S.E.

MASTER

LEONARD HOLMAN

(Mezzo-Soprano, Soloist at St. Alban's, Holborn)

Can be confidently recommended for Church Festivals, Organ Recitals, &c. At liberty on Sunday evenings.

For Engagements, terms, &c., please address, Mr. Thomas Adams, F.R.C.O., Organist and Choirmaster, St. Alban's, Holborn, E.C.

MISS

MARY REEVE

A.R.C.M. (CONTRALTO)

For Oratorio, Concerts, At Homes, &c. Lessons in Singing. 165, Finborough Road, South Kensington, S.W.

THE SOPRANO SOLO BOY!

MASTER

STERNDALÉ BENNETT

(Chester and Leeds Festivals, 1894; Queen's Hall, &c.) (Pupil of Mr. BENHAM BLAXLAND).

Master STERNDALÉ BENNETT's beautiful voice and artistic singing have, on every occasion, given satisfaction, and he has had an experience (see *Répertoire*) unsurpassed, both in London and the Provinces.

Mr. BLAXLAND has also other highly-trained Solo Boys, who hold appointments at leading London Churches, and forty Chorus Boys (available week days). Refined tone, Cathedral style.

Boys may be heard by appointment.

From Sir JOHN STAINER to Mr. B. BLAXLAND.

"You deserve warm congratulations on the admirable singing of Master John Sterndale Bennett. He does your training great credit. The child himself has genuine musical feeling, which I trust will be of service to him in after-life."—Nov. 13, 1894.

From Dr. C. H. H. PARRY to Mr. BLAXLAND.

"I am glad to have the opportunity of saying that Master Sterndale Bennett, who sang the part of first child in 'Judith' at the Chester Festival, did it most admirably. It has never been better done. He showed remarkable intelligence in phrasing and expression, and I am also indebted to you for giving him such an excellent idea of it. I am very glad I am going to have him for the 'Shepherd Boy' in 'Job,' at Leeds."—Nov. 10, 1894.

"Writing just after the splendid performance of 'Job,' at Leeds, I am most glad to say Sterndale Bennett acquitted himself surprisingly well in the 'Shepherd's' music, and sang with remarkable intelligence and refined feeling, and gave just the right declamation to give the part true effect. (Signed) "C. H. PARRY."

We have great pleasure in cordially endorsing the above.

(Signed) EDMUND WARD, } Hon. Secs.

THOS. PIERCY, }

Leeds Philharmonic Society, Nov. 14, 1894.

Répertoire: Gounod's "Redemption," "Messe Solennelle," "Gallia," "Ave Maria," Mendelssohn's "Elijah," "St. Paul," "Hymn of Praise," "Lauda Zion," "95th Psalm," "Hear my Prayer," &c.; Bennett's "Woman of Samaria," Parry's "Judith," "Job"; Bach's "Passion," "My heart ever faithful"; Handel's "Messiah," "Largo" (Omnia mai fu), "Holy, Holy," &c.; Spohr's "Last Judgment," "God, Thou art great," "How lovely are," &c.; Haydn's "Creation"; Weber's "Mass in G," Mozart's "Mass in C," Stainer's "Daughter of Jairus," Schubert's "Song of Miriam," "Masses in B flat and G," Gaul's "Holy City." Also Masses by various Composers, Selections from Oratorios, Anthems, Ballads, &c.

Works not included in above prepared at short notice.

For Engagements, vacant dates, &c., apply to Messrs. Kempton and Blaxland, 60, Moorgate Street, E.C.

MISS

EMILY FOXCROFT,

A.L.A.M. (CONTRALTO)

(Prize Scholar and Winner of Six Medals, London Academy of Music). For Oratorios, Ballads, At Homes, &c.

THE ST. VINCENT DE PAUL SOCIETY'S CONCERT, GLASGOW, November, 27, 1894.

Artists included: Miss Pauline Joran and Mr. Joseph O'Mara.

"Miss Emily Foxcroft, who hails from London, was heard to great advantage in 'The dear homeland,' and encored for her rendering of 'The Lost Chord.'"—*Glasgow Herald*, Nov. 28.

"Miss Emily Foxcroft created a *furor* by her sweet interpretation of 'The dear homeland' and 'The Lost Chord.'"—*Quiz*, Nov. 29.

"Miss Emily Foxcroft sang with great feeling 'The dear homeland,' and was presented with a bouquet."—*Glasgow Echo*, Nov. 28.

"Miss Foxcroft made a fine impression with her first song, Slaughter's 'The dear homeland,' and was rapturously applauded for her subsequent rendering of 'The Lost Chord.'"—*North British Daily Mail*, Nov. 28.

"Miss Emily Foxcroft sang 'The dear homeland' and 'The Lost Chord' in a rich contralto of great compass and rare purity. Her efforts were characterised by faultless technique and brilliancy of execution that were most markedly displayed in Sullivan's masterpiece."—*Glasgow Observer*, Dec. 1.

Address, 76, Calabria Road, N.; or, usual Agents.

MR.

HAMLIN CRIMP

(TENOR)

Is now booking Engagements for the coming season.

For terms and vacant dates please apply, The Woodlands, Heathfield Road, Birmingham.

Concert Parties arranged.

MR.

DENNHAM BARRI

(THE NORTHERN BASS)

At liberty for Ballad, Oratorio, and other Concerts.

"Has a remarkable bass voice, of sonorosity almost phenomenal, and with power unlimited. At all pitches—high, low, or middle voice—his power and tone are equally good."—*Vide Press*.

Address, 1, Dolbey Street, Weaste, Manchester.

CHANGE OF ADDRESS.

MISS

MARIE HOOTON

(CONTRALTO)

(Late Westmorland Scholar and Parepa-Rosa Gold Medalist of the Royal Academy of Music)

Begs to announce her Change of Address from Torrington Square to 47, Ridgmount Gardens, Gower Street, W.C., where all communications respecting Concert and other Engagements should be sent.

CHANGE OF ADDRESS.

MR.

EDWARD BRANSCOMBE

(TENOR)

(Lay Vicar of Westminster Abbey; of the Glasgow Choral Union and Birmingham Festival Society's Concerts)

Begs to announce his Removal to 47, Ridgmount Gardens, Gower Street, W.C. Communications respecting Engagements or Private Lessons should be sent to Messrs. Healey and Son, 17, Great Marlborough Street, W.; or, above address.

MISS ALICE MARY SMITH

(HARPIST)

(Associate of the Royal College of Music),
16, Lancaster Road, W.

MR. BATES' SOLO BOYS.

LENTEN ORATORIOS.

MR. BATES (Director of the Choir of Christ Church, Lancaster Gate, W.)

Has thoroughly competent Solo Boys for Oratorios, Organ Recitals, Concerts, &c.

Mr. Bates' Solo Boys' most recent engagements included: November 22, Chertsey; 26, Eastbourne (Banquet); 27 and 28, Eastbourne (for Dr. W. H. Sangster); 27, Freemasons' Tavern (for Old Acquaintance Musical Society); 29, Addison Hall; 30, Paddington ("Messe Solennelle"); December 1, Holborn Restaurant (Banquet); 4, Bedford (Samuel in "Eli"); 5, Earl of Meath's, Lancaster Gate; 5 ("Last Judgment"), Bayswater; 6, Midland Grand Hotel (Banquet); 6, Denmark Hill ("Last Judgment," for Dr. Warriner); 7, Hampstead Parish Church ("Last Judgment"); 8, St. James's Hall; 11, Barnsbury ("Last Judgment"); 12, Market Harboro; 13, Paddington, Holy Trinity ("Last Judgment"); 14, Hampstead ("Last Judgment"); 15, Reigate; 17, Hereford Cathedral ("Last Judgment"); 18, Hereford; 18 ("May Queen"), Oundle; 18, Willesden; 19, Clapham Park ("Last Judgment"); 19 ("Jairus"), Haverstock Hill; 19, Christ Church, Lancaster Gate ("Last Judgment"); 20, Denmark Hill ("Last Judgment"); 20, Holborn Restaurant (London Madrigal Society), &c., &c.

All Solo Boys and Leading Boys Mr. Bates recommends are his own pupils. They have no agents, so that their terms are very moderate. Copies of most recent critiques and testimonials forwarded upon application.

For vacant dates, terms, or further particulars, address—

Mr. James Bates, Trinity School House, Paddington, W.

MR. DUTTON'S SOLO BOYS.

MR. DUTTON (St. Paul's Cathedral) provides SOLO BOYS for Church Festivals, Organ Recitals, Oratorio Concerts, At Homes, Bazaars, Tableaux Vivants, &c.

MR. DUTTON'S Principal Solo Boys are—

MASTER WILLIAM GOUGH

(Solo Treble (5 years), St. Alban's, Holborn).

MASTER EDWARD WOOD

(Solo Treble (2½ years), St. George's, Bickley).

MASTER PERCY GOUGH

MR. DUTTON'S Solo Boys have made a considerable reputation. They are carefully and individually trained by himself, and will be found thoroughly reliable in all kinds of Solo Music.

Letters or Telegrams—19, Alpha Road, New Cross, S.E.

THE COWARD-KEMPTON QUARTET

ALTO: Mr. PERCY COWARD (St. George's Chapel Royal, Windsor Castle); TENOR: Mr. ARTHUR COWARD; BARITONE: Mr. RANDOLPH COWARD; BASS: Mr. BELL KEMPTON (St. George's Chapel Royal, Windsor Castle).

For Concerts, &c. Terms on application to Bell Kempton, The Cloisters, Windsor Castle; or to Arthur Coward (care of Metzler and Co., Ltd.), Great Marlborough Street, W.

THE CONCERT AGENCY, LIMITED,

2, OXFORD MANSIONS, LONDON, W.

The Concert Agency, Ltd., undertake the management of Concerts, Booking of Tours, and supply Artists for Oratorio, Operatic, and Miscellaneous Concerts, At Homes, and other Social Receptions, &c.

THE ENGLISH OPERA SINGERS.

Artists:

Miss CISSIE SAUMAREZ.	Miss JESSIE BROWNING.
Mr. CHARLES BUTLER.	Mr. W. H. WEBB.

Original Musical Sketches: Mr. CECIL BARNARD.

Offers invited for en route dates in February and March, in the Midland Counties, the North of England and Scotland.

THE ORATORIO QUARTET PARTY.

Madame BERTHA MOORE.	Miss MEREDYTH ELLIOTT.
Mr. JOHN PROBERT.	Mr. DANIEL PRICE.

All communications respecting dates, &c., for the above parties be addressed to Mr. CECIL BARTH, Managing Director.

MR. JOSEF CANTOR'S

"GEMS OF THE OPERAS"
CONCERT COMPANY.

All communications, Church Street, Liverpool.

Telegrams—"Cantor, Liverpool."

THE

ROYAL WINDSOR GLEE SINGERS

(Of St. George's Chapel Royal, Windsor Castle).

MR. WALTER CLAY.	MR. WILFRED KEARTON.
MR. ABEL STARKEY.	MR. DAVID HUMPHREYS.

"The high pitch of perfection to which they have attained was keenly appreciated by an audience accustomed to high-class part-singing."—*Bristol Mercury and Daily Post*, 17/12/94.

"Foremost were the Royal Windsor Glee Singers, who 'brought down the house' with every one of their specially arranged selections."—*Windsor Express*, 8/12/94.

For Concerts, Banquets, At Homes, &c. Terms on application to D. Humphreys, 19, The Cloisters, Windsor Castle.

VICTORIA COLLEGE OF MUSIC.

Instituted by the Victoria College Corporation, Ltd.
Incorporated, 1891.

Patrons:

The Rt. Hon. THE MARQUIS OF LORNE, K.T.

The Rt. Hon. THE EARL OF DARTMOUTH.

Registrar:

GEORGE PRIOR, Mus. Doc., Oxon.

Bursar:

W. F. W. JACKSON, Mus. Bac., Oxon.

Local and Higher (Practical) Examinations are now being held at various Local Centres.

METROPOLITAN EXAMINATION, for all Grades and in all Subjects

January, 1895.

Next Local Theoretical Examination at all Local Centres, April 3, 1895.

Local Secretaries required for towns not already represented.

Full particulars on application.

GEO. A. STANTON, Secretary.

Central Office: 11, Burleigh Street, Strand, W.C.

BAKER STREET CHURCH OF ENGLAND

HIGH SCHOOL FOR GIRLS, LTD.,

6, UPPER BAKER STREET, N.W.

(One Minute from the Metropolitan Station).

The Rev. Canon FRANCIS HOLLAND, Chairman.

PIANO (under the direction of Mr. Oscar Beringer): Mr. Oscar Beringer, Miss Constance Bache, Miss Ethel Boyce, A.R.A.M., Miss Colman, Miss Kate Robinson, &c.

VIOLIN (under the direction of Herr Josef Ludwig): Herr J. Ludwig, Miss Louisa Nunn.

SINGING (under the direction of Mrs. Hutchinson): Mrs. Hutchinson Miss Hungerford.

HARMONY CLASSES: Orchestral Practices, Thursday, 2.45 p.m.

BOARDING HOUSE for SCHOLARS and BVE STUDENTS: Miss Price and Miss Woods, 78, Gloster Place, Portman Square.

For Prospectus, &c., apply to the Headmistress, Miss Lilla B. Strong, 6, Upper Baker Street, N.W.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., by post. Personal Lessons in Piano-forte or Theory at own or pupil's residence; or at 84, New Bond Street, W. Schools attended. Address, Willersley House, Old Charlton.

ARTHUR T. FROGGATT, Mus.D., T.C.D., teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Kilkenny Cathedral.

VOICES TRAINED (Altos included) and SIGHT-SINGING and the PIANOFORTE TAUGHT by Mr. W. A. FROST (Vicar-Choral of St. Paul's Cathedral), at his residence, 16, Amwell Street, E.C. Pupils of Mr. Frost have obtained choir appointments in open competitions at St. Paul's Cathedral, Westminster Abbey, Chapels Royal, several Cathedrals and London Churches.

DR. ALBERT HAM, Trin. Coll., Dub.; F.R.C.O.; L.T.C.L., gives THEORY LESSONS by Post. Latest successes: A.R.C.O. and F.R.C.O. (1894); A.T.C.L. (1894); 1st Mus. Bac., Oxon. (1894). Linden Grove, Taunton.

MR. T. HEMMINGS, Mus. Bac., Oxon., F.R.C.O., L.Mus., T.C.L., prepares CANDIDATES for ARTS and MUSICAL EXAMINATIONS by Post. Stoke-on-Trent.

MR. EDWIN J. HICKOX, A.R.C.M., F.R.C.O., PREPARES CANDIDATES for MUSICAL EXAMINATIONS personally or by post. Piano-forte and Organ Lessons. 84, Abingdon Road, Kensington, W.

DR. F. J. KARN, Mus. Bac., Cantab.; Mus. Doc. Trinity College, Toronto; L.Mus., T.C.L., gives LESSONS personally or by post in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, ACOUSTICS, &c.; and prepares for Musical Examinations. Latest successes: OXFORD, FIRST MUS. BAC., November, 1894; MUS. BAC., DURHAM, 1894, also 1893, 1892, and 1891; and FIRST EXAM., 1894, also 1893, 1892, 1891, and 1890; A.R.C.M., 1894; F.R.C.O., 1894; CAMBRIDGE, MUS. BAC., 1892; LONDON, MUS. BAC., 1891; DUBLIN, MUS. BAC., 1891 and 1892; A.C.O., 1893; L.R.A.M. (Composition); Mus. Bac. and Mus. Doc., Toronto; Gold Medalists, 1890, 1892, and 1893; L.Mus., L.C.M.; L.Mus., T.C.L., 1894, and A.T.C.L.; F.T.S.C.; Senior Local R.A.M. and R.C.M., Theory and Piano-forte; and T.C.L., Senior Honours. Special and individual attention given to Correspondents. Upwards of 300 Diplomas and Degrees and several Gold and Silver Medals gained by pupils. MSS. corrected and revised for publication. Terms very moderate. Address, 70, Park Road, Haverstock Hill, N.W.

MR. W. E. PITMAN, Mus. Bac., Oxon., F.R.C.O., teaches HARMONY and COUNTERPOINT, personally or by correspondence, and coaches for the Universities, Royal College of Organists, and other Musical Exams. Thorough grounding in the various subjects. For terms, address, W. E. Pitman, Waverley Hotel, London Bridge, S.E.

DR. W. JOHN REYNOLDS, D.Mus., Lond., L.Mus., T.C.L., gives LESSONS, personally or by post, in the Theory of Music (including acoustics). Recent successes. 66, Highbury Grove, N.

MR. R. STOKOE, Mus. Bac., Cantab., F.R.C.O., gives ORGAN LESSONS at Christ Church, Down Street, Piccadilly. Harmony, Counterpoint, &c., taught personally or by post. 86, Rossiter Road, Balham, S.W.

DR. TAYLOR, Mus.D., Oxon., F.R.C.O., L.Mus. (Author of "Vocal Score Reading Exercises for F.C.O. Students"), prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

MR. A. W. TOMLYN, Mus.B., Dunelm, L.T.C.L., Berwick-on-Tweed, COACHES CANDIDATES for University and all other Exams. by post. Every possible attention and assistance guaranteed. Many past successes.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., teaches HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence. Ashburn, Derbyshire.

MUSICAL PROFESSION.—MR. W. DE M. SERGISON, Organist and Director of the Choir of St. Peter's, Eaton Square, S.W., trains Young Musicians, especially as CHOIR-TRAINERS and ORGANISTS. Mr. Sergison's course affords advantages not attainable at any London Academies. Many past pupils are now holding Cathedral and important Church appointments in England, America, and the Colonies. Applications should be addressed to Mr. Sergison, at the Vestry of the Church.

MRS. CLARINDA A. WEBSTER, L.R.A.M.

AUTHOR OF

"THE GROUNDWORK OF MUSIC,"

"CHILD'S PRIMER OF THE THEORY OF MUSIC," &c., receives Pupils.

Special training for Ladies wishing to become Music Teachers.

84, New Bond Street, W.

FOR CHAMBER MUSIC, Leadership, Tuition, &c.; very successful Solo Violinist, L.R.A.M. Mr. Furness Peters, Haydn Villa, Elms Road, Clapham Park, S.W.

TAVISTOCK VIOLIN ACADEMY (Est. 1885).—PRIVATE LESSONS from 25s. per term of twelve weeks. Prospectus free of Principal, Mr. Basil Althaus, 66, Sutherland Avenue, W.

COUNTY ASYLUM, Rainhill, Liverpool.—WORKROOM MISTRESS WANTED, to superintend the Sewing done by the Female Patients and Cut Out Dresses and Underclothing. Applicants must be ready hands at Millinery and Theatrical Costume Work, and distinct preference will be given to one able to take principal Soprano Parts in Opera, and also in the Church Choir. Salary commences at £30 per annum, with prospect of rise to £45, with Board, Lodging, Washing, and Uniform. Applications, with full particulars, to the Medical Superintendent.

CHRIST CHURCH CATHEDRAL, Oxford.—There will shortly be VACANCIES in the Choir for BOYS. For further information, address, Rev. The Master, Cathedral Choir House, Oxford.

SALISBURY CATHEDRAL.—There will be a COMPETITION for TWO CHORISTERSHIPS on Tuesday, January 29, 1895, at 12 noon, at the Organist's House. Candidates must, as a rule, be between the ages of 8 and 10, but exceptions may be made. Apply, as soon as possible, for information as to references required, payments, &c., to Rev. E. E. Dorling, The Close, Salisbury.

SOLO BOY WANTED, for West Hackney Parish Church. £8 a year. Address, Wilfrid Davies, 138, West Green Road, Tottenham.

CARLISLE CATHEDRAL.—WANTED, LAY CLERK, with superior ALTO voice of good quality and compass. Thoroughly acquainted with Cathedral music, and competent to sing Solos and take part in Choir services. Stipend, £80. Preference to Candidates under thirty years of age and who have had a Cathedral training. Applications to be made at once to Silas Saul, Esq., Chapter Clerk, Carlisle, from whom all further particulars can be obtained. Applications, stating former professional life or business, should be accompanied by not more than two professional testimonials and two of good conduct and character.

ALTO WANTED. £12. Church in N.W. district. Sunday mornings and afternoons. Choral service. August holiday. Good reader. Communicant. Letter to Organist, 16, Dalmeny Avenue, N.

ST. GEORGE'S CHAPEL, Windsor Castle.—There is a VACANCY for a LAY CLERK with a Tenor voice. Candidates, who must be under 26 years of age, should apply for further particulars to Sir Walter Parratt, Windsor Castle.

KING'S COLLEGE, Cambridge.—There will be a COMPETITION for a TENOR CHORAL SCHOLARSHIP, on Thursday, February 28, 1895. Value £80, for three years. For further information, apply to the Dean.

ALTO, TENOR, BARITONE.—GLEE CLUB, meeting for Practice in City, requires three voices as above. Good readers, willing to give services, write F. Budge, 28, Albert Square, Clapham, S.W.

HOLY TRINITY, Sloane Street.—SOLO BASS VACANCY. Salary, £40. Apply, by letter, to E. H. Lemare, Organist and Choirmaster.

KYRLE CHOIR.—First performance of Bach's "Passion" (St. John), March 13, 1895. Extra SOPRANO, ALTO, and TENOR VOICES REQUIRED. Only good readers need apply. Rehearsals, Wednesdays. All particulars from Miss Leicester, Hon. Sec., 31, Canfield Gardens, N.W.

SOPRANO (Silver Medalist, L.A.M.), professionally trained and highly recommended, will give SERVICES. Expenses only. Extensive repertoire. Oratorios, Ballads, &c. Address, Oratorio, Messrs. Novello, Ewer and Co., 1, Berners St., W.

TENOR desires RE-ENGAGEMENT in Church Choir. Soloist. Moderate stipend. Excellent testimonials. Frank Everton, Castlewood, Chelverton Road, Putney.

TENOR (Prize Winner, Sight Singing) is open to accept ENGAGEMENTS for nominal fees, in order to obtain introduction. Address, A. B., 16, Springfield, Upper Clapton, N.E.

ORGANIST and CHOIRMASTER WANTED, for Suburban Church, N.W. London. Anglican service. Must be thoroughly competent. Local residence preferred. Salary, about £40 per annum. Apply stating age and experience, M. A. J., care of Messrs. Street, 30, Cornhill, E.C.

TO ORGANISTS.—REQUIRED, an ORGANIST of established or rising reputation for some special London Recitals at St. James's or Queen's Hall. A possible opening for a really talented musician. Frequent rehearsals will be needed. Full particulars, terms, &c., by letter, to C. T., Willing's Advertisement Offices, 162, Piccadilly, W.

ORGANIST.—MR. F. J. MARCHMENT (Organist, Finsbury Choral Association, late of St. Andrew's, Thornhill Sq.) takes Vacation Duties, Special Services, or occasional Sunday work. Address, Wingfield, Hamlet Rd., Upper Norwood, S.E.

ORGANIST and CHOIRMASTER for a city Parish Church in Edinburgh. Salary, £60. Thorough capacity for training choir essential; paid quartet and voluntary choir. Large organ. Application, by letter only, to be made immediately to W. M. McLachlan, W.S., 108, George Street, Edinburgh.

ORGANIST and CHOIRMASTER, experienced with vested choir and Choral Service, would like to hear of a good **CHURCH APPOINTMENT** in a medium-sized town in England or Scotland, for about April or May, 1895. Present engagement expires May 1. Good testimonials. Address, F. Wrigley, Quincy, Mass., U.S.A.

MR. R. HANBURY, Assistant-Organist, St. Paul's, Knightsbridge, and St. Saviour's, Chelsea. For Services, Organ Recitals, &c. Seven years' experience fully Choral Services. 49, Sloane Street, S.W.

ORGANIST and CHOIRMASTER desires POSITION. First-class testimonials and reference to present Vicar, if necessary. Reply by letter, to Dunelm, Concordia, Manor Park Road, Harlesden, N.W.

ROMAN CATHOLIC (German) ORGANIST seeks ENGAGEMENT. Excellent testimonials. Letters, B. Rost, 61A, Randolph Crescent, Maida Vale, W.

PIANOFORTE TUNER WANTED, for Out-door Work. Must be experienced. One preferred who understands Organs and Harmoniums. State wages required, to live out. Also Junior Tuner, to live in. One having factory experience preferred. Splendid opportunity to learn organ work. Send photo and reference to J. P. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TUNER WANTED. Only first-class need apply. State references and salary required, by letter only. C. Kemmler and Co., 16, Brook Street, W.

TUNER.—WANTED, first-class **PIANO TUNER**. Permanent and comfortable berth to suitable man. Reply, stating age, references, if married, wages required, and enclose photo to Duck, Son and Pinker, Bath.

TUNER (first class) WANTED, for Midlands. Permanency. Must be well up in repairs and American Organs. Preference given to one able to show off instruments and assist in sales. Apply, with full particulars, B. S. N., Novello, Ewer and Co., 1, Berners Street, W.

EXPERIENCED TUNER requires ENGAGEMENT, for whole or part time. G., 21, New St., Dorset Sq., N.W.

TUNER seeks SITUATION. Understands Harmoniums and American Organs. Ten years' experience. Address, A. B. T., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER seeks RE-ENGAGEMENT. Excellent reference. Aged 24. Apply, Reynolds, Overstone, near Northampton.

TUNER WANTS a SITUATION. Well up in Catalogues. Knowledge of American Organs. Good Salesman. L. B., Ashdown Park, Shrivensham.

TUNER seeks ENGAGEMENT 3 or 4 days a week, S. or S.E. of England. C. H., 97, High Street, Maidstone.

PRACTICAL PIANOFORTE REPAIRER REQUIRED. Must have first-class references. Permanent employment offered for suitable man. Wages, 25s. to 30s. weekly. Apply, Crane and Sons, Musicellers, Scotland Road, Liverpool.

SALESMAN in PIANO and ORGAN STORES; also a Tuner. Must be practical and experienced. State age, wages, and fullest particulars. Address, Business, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGAN PRACTICE.—Three manuals and pedals. One Shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

ORGAN PRACTICE.—Three-manuals; independent pedals. Terms, One Shilling per hour. Specification post-free. Blennerhasset's Studio, 1A, Vernon Street, King's Cross, W.C.

ORGAN PRACTICE (City), 1s. per hour. Three manuals, C.O. pedals. Willis (from Minories), 1, Aldgate Avenue, E.

NEW ORGAN STUDIO, with Three-manual PIPE ORGAN, blown by water. Terms for Practice, 1s. per hour. At Smyth's Music Depot, 54, London Road, Forest Hill, S.E.

ORGANS (New and Second-hand) for SALE, from £20, with pedals. Instruments for Church, Chapel, and College, built on the most modern principles, at Bedwell and Son's, Cambridge Organ Works, Cambridge.

NEW fine-toned TWO-MANUAL ORGAN for SALE. Compass: CC to A in Alt; great, 10 stops; swell, 10 stops; pedal compass, CCC to F, 30 notes, 3 stops, and 6 couplers. Every stop full compass throughout. For specification and price, apply to Nicholson and Co., Organ Builders, Palace Yard, Worcester.

NEW Three-manual ORGAN for SALE, CC to G; a Pedal Organ, CCC to F; total stops, 23. Improved Tubular Pneumatic Action to Manuals, Pedals, and couplers. Apply to Nicholson and Co., Palace Yard, Worcester.

CHURCH ORGANS.—Several One and Two-manual ORGANS for SALE, in consequence of Dissolution of Partnership. They can be bought upon very easy terms. W. Beales, Organ Builder, Limes Road, East Croydon.

CHAMBER ORGAN (Pipe), by WALKER, High Holborn. Two manuals, 11 stops, pedals, hand and foot-blowers. In mahogany case, 8 ft. high, 5 ft. 6 in. wide, 3 ft. deep. Must be sold, as room is required. Apply to J. P., 89, East India Road, London, E.

CHURCH ORGANS, 2 manuals, fine toned, 18 stops, CC and pedals; £160. 15 stops, £65. Space wanted. Holdich and Ingram, 361, Liverpool Road, London, N.

SEVERAL NEW and SECOND-HAND Church and Chapel Organs, one, two, and three manuals; 26, 19, 15, 12, and 9 stops. W. E. Richardson and Sons, Central Organ Works, Hulme, Manchester; and Preston.

TWO-MANUAL and PEDAL AMERICAN ORGAN, by MASON and HAMLIN, for SALE, at a very low price, to make room for larger instrument. Nearly new. Apply, by letter, to C. P. Crookenden, 106, Fenchurch Street, E.C.

ORGAN (splendid, ornamental case), by CLOUGH and WARREN, £45, at Chappell's, New Bond Street, £25. Suit Chapel, School, or Large Room. Bugler, Builder, Putney.

FOR SALE, Two-manual PIPE ORGAN. 18 stops, Gothic front, full compass of pedals to College of Organists' recommendation. For specification and photo, apply to F. Johncock, Organ Builder, 22, High Street, High Wycombe.

ORGAN for SALE.—Two manuals and Pedals. Eight stops and three couplers. Suitable for a small church or studio. Price £60. W. White, St. Peter's Hill, Grantham.

FOR SALE, a MASON and HAMLIN American Organ, containing 3 manuals and pedals, with full complement of stops, couplers. Catalogue price, £300; will accept £75. Apply, 16, Brook Green, Hammersmith.

WANTED, First-rate PIANO (Grand or Boudoir Grand). Rosewood. Apply, Mills, Clifton Villas, Truro.

ERARD DRAWING-ROOM GRAND, in walnut case (good condition), TO BE SOLD at once. Original price, 225 guineas. Offers to Erard Grand, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE and MUSIC BUSINESS for SALE.—Large profitable Tuning connection. Commodious, well-fitted premises. Immediate possession. Leaving for the South of England. Charles Auty, 10, Westgate, Market Place, Dewsbury.

PIANOFORTE and MUSIC BUSINESS for SALE. Established 10 years. Retiring. Main road, West-End suburb. Price moderate. Small stock of Pianos and good stock of Sheet Music. Hiring and tuning connection. Address, R. H. K., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANISTS, CHOIRMASTERS, and every MUSICIAN should send for SPECIMENS (free) of Dinham, Blyth and Co.'s Music Auto-Litho Printing. Anthems, Kyries, Services, Songs, &c., printed (black ink), from twenty-four and upwards, at trifling cost. 28, Fenchurch Street, London. Established 1872.

A STRONG, commodious, well-finished Two-wheeled PIANO VAN, by first-class London Maker. Equal to new. Suitable for any trade. Offers invited. No reasonable offer refused. Charles Auty, 10, Westgate, Market Place, Dewsbury.

TO CONCERT COMMITTEES and others.—South Place Institute. LARGE HALL to LET, close to Moorgate Street Station, seating 750 persons, with subsidiary rooms for Artists. Perfect acoustical properties. Good organ for small extra charge. Terms, £1 11s. 6d. to £3 3s. Apply, Caretaker, 11, South Place, Finsbury.

ORGAN PEDALS to PIANOS.—New method of Attachment by TUBULAR PNEUMATIC. This action surpasses all mechanical actions for prompt and Organ-like Touch. It is less expensive, easy to attach, and does not injure the most delicate Pianoforte. Prospects, with full description and price lists, on application to Norman Bros. and Beard, Organ Works, Norwich.

HYDRAULIC ENGINES for Organ Blowing. Blennerhasset's Patent "Perfect" Prize Medal Engines are the best. 18, Vernon Street, King's Cross Road, London, W.C.

"TOWER" ORGAN WORKS.—Specifications, Rebuilding, Repairs, Voicing and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. R. Willis (from Minories), 1, Aldgate Avenue, London, E.

T. R. WILLIS (from Minories, est. 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Strings, Wire, Violins, Concertinas, &c. 1, Aldgate Avenue, E.

HOPE-JONES ELECTRIC ORGANS

TAKE LESS THAN HALF THE USUAL SPACE.
GIVE INCREASED POWER AND VARIETY OF TONE.
MAY BE BRACKETED ON WALLS OR SUSPENDED.
OFTEN SAVE CONSIDERABLE EXPENSE.

Address, The Hope-Jones Electric Organ Company, Ltd.,
Argyle Street, Birkenhead.

TRINITY COLLEGE LONDON

FOR MUSICAL EDUCATION AND EXAMINATION.—INST. 1872.

President: SIR RICHARD E. WEBSTER, G.C.M.G., Q.C., M.P.

Warden: PROF. E. H. TURPIN, Mus.D.

Director of Studies: PROF. BRADBURY TURNER, Mus.B.

STUDENTS of the College (Professional or Amateur) can receive instruction in all branches of music under eminent Professors.

LENT TERM begins on Wednesday, January 16. New Students will be admitted on Monday, 14th, and Tuesday, 15th, at 11 o'clock. Both day and evening classes are held.

For a Course of four Studies, a principal one (thirty minutes), a secondary one (twenty minutes), as well as a Theory Class subject and Sight-Singing. Students are charged a fee of FIVE GUINEAS. Students taking two principal Studies (of thirty minutes), a Theory Class subject and Sight-Singing, are charged a fee of SIX GUINEAS. Students may enter for one subject at THREE GUINEAS a Term, for weekly lessons of thirty minutes, in any of the following subjects: Pianoforte, Solo Singing, Organ, Violin, Violoncello, Flute, Oboe, Clarinet, Harp, Horn, Trumpet, Double Bass, &c., Figured Bass Playing, Pianoforte Accompaniment, or Elocution. The class fee for Harmony, Counterpoint, Form, Instrumentation, Vocal and Aural Physiology, Voice Production, Acoustics, Elocution, French, German, or Italian, is ONE GUINEA a Term.

The following Scholarships and Exhibitions in connection with the College are open to all-comers: The Henry Smart Scholarship (tenable for three years), The Queen Victoria Scholarship (tenable for three years), The Sir Julius Benedict Pianoforte Exhibition, the Sims Reeves Vocal Exhibition, the College Organ Exhibition, the College Violin Exhibition, the College Viola Exhibition, the College Violoncello Exhibition, and the College Double Bass Exhibition (all tenable for one year), and eight other Scholarships tenable for three years.

The Tuition of the College is intended to serve as a preparative for the Higher and Local Examinations of the College, and for other public examinations, including the examinations for University degrees.

The successful Candidates at the College Examinations entitled to use initials after their names are Licentiates in Music (L.T.C.L.), and Associates in Music (A.T.C.L.) only.

The Queen Victoria Lectures for the Session will be delivered by Professor J. F. Bridge, Mus.D.

Weekly Lectures are delivered by the Warden during Term, and are especially addressed to Students intending to enter for the Higher Examinations. The Lectures are free to all Students.

Students' Concerts are given at the College at Intervals during Term, and usually at the end of each Term an Orchestral Concert is given at Princes' Hall.

The Orchestral Class meets each Saturday during Term at four o'clock, under the direction of Mr. F. Corder.

Prospectuses and all further information may be obtained from the undersigned.

By order of the Academical Board,

SHELLEY FISHER, Secretary.
Mandeville Place, Manchester Square, W.

NOW READY.

Rubinstein's latest Work for the Pianoforte.

SOUVENIR

DE

DRESDE

SIX MORCEAUX

POUR

PIANO

No. 1. SIMPLICITAS

No. 4. CAPRICE

„ 2. APPASSIONATA

„ 5. NOCTURNE

„ 3. NOVELLETTE

„ 6. POLONAISE

COMPOSÉS PAR

ANTON RUBINSTEIN.

(Op. 118.)

Price Two Shillings each net.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

John Broadwood & Sons

(ESTABLISHED 1732)

PIANOFORTE MAKERS

BY SPECIAL APPOINTMENT TO

HER MAJESTY THE QUEEN

HIS ROYAL HIGHNESS THE PRINCE OF WALES

HER ROYAL HIGHNESS THE PRINCESS OF WALES

HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH

(DUKE OF SAXE-COBURG AND GOTHA)

AND THE

REST OF THE ROYAL FAMILY.

John Broadwood & Sons

respectfully draw attention to, and invite inspection of, their
newly introduced and improved

HORIZONTAL

AND

UPRIGHT PIANOFORTES.

33, GREAT PULTENEY STREET (near Regent Street),

LONDON, W.

WILL BE PUBLISHED JANUARY 10, 1895.

DEDICATED TO

HARRY PLUNKET GREENE.

ENGLISH LYRICS

THIRD SET.

SET TO MUSIC BY

C. HUBERT H. PARRY.

CONTENTS.

- | | |
|---|--------------------|
| 1. To Lucasta, on going to the wars .. | .. Lovelace. |
| 2. If thou would'st ease thine heart .. | .. Beddoes. |
| 3. To Althea, from prison .. | .. Lovelace. |
| 4. Why so pale and wan .. | .. Suckling. |
| 5. Through the ivory gate .. | .. Julian Sturgis. |
| 6. Of all the torments .. | .. William Walsh. |

PRICE FOUR SHILLINGS NET.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

With this Number is presented gratis an Extra Supplement, consisting of "THE STORY OF THE CROSS," set to music by Myles B. Foster.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1895.

1895.

THE figures which, for some time past, have headed the New Year's number of this journal are steadily creeping on towards the end of the nineteenth century. To the young and ardent they may seem to move slowly; to some of us their advance is all too quick. But the twentieth century stands in general view, and when the 8 disappears for ever from its long-held place in the group, then will come such a time for the stock-taking of humanity as no living man has known. In so vast a computation, the reckoning comprises more than our span of life, and none can check the whole of it at first hand. Just now, happily, the mighty task is not before us. It awaits those who "are alive and remain" five years hence. But it is ours to note the passing of another year, and the coming of its successor—to look, once more, backward upon a path freshly trodden, and forward, with hope and trust, in the direction of a road as yet veiled and unknown. Let us take Longfellow's advice, and "go forward to meet the future without fear, and with a manly heart."

At a moment like the present each man has his own circumscribed duty. It is not for any one to take in the entire vast field of human effort, since the best of us can speak only of the little that happens within the scope of personal observation. In this respect, too, life resembles a battle. Who knows less of a "foughten field" than the individual combatant, seeing only the smoke and hearing only the noise in his immediate vicinity? His story of the conflict is a mere record of personal experiences—a small item in the mass which goes as a contribution to general history. The reflection should teach us to be humble, or, at any rate, to found our pride, if we must have it, upon the common achievement, wherein, as individuals, we bear so small a part. All this holds good with regard to the field of musical activity, in which the writer and the readers of these words take interest—in which, certainly as to some, presumably as to all, a portion of their activities find scope for exercise. It may be said by people who speak before they think, that the field of music is not too large, or the movements within it too complicated, for personal survey and recognition. Some of us, no doubt, do see farther and more intelligently than others, but the man must have miraculous eyes who, while doing that which lies ready to his own

hands, comprehends all the forces engaged and watches in philosophic calm the trend of the conflict. Observe that we are carrying the similitude of a battle into the domain of an art which of all arts is, in its essence, the least connected with material interests and with the passions of men. In thus acting we hold ourselves justified. The advance of humanity on every road has to be made by fighting, if not always against active foes, at any rate against inertia. A conflict even more formidable is that internecine struggle between varying methods and differing ideals, for which, in all ages and every department of human effort, men have warred more zealously than against ignorance, the common foe. Who, then, will say that the task of the musical reviewer is an easy one, or that the individual, with his personal share in the work, with his limited purview and large dependence upon the observation of others, can do that which, in effect, is possible only in the calm atmosphere and with the abundant knowledge of a time when present passions and prejudices will no longer sway conclusions?

On the present occasion we make no pretence of surveying musical mankind "from China to Peru." Enough if we glance at the condition of our own country—a small land, geographically, but large enough for the most comprehensive study possible under actual conditions. The year 1894 in England produced no new developments of an epoch-making order; but the fact has not involved disappointment. We move too slowly in this country and, as regards art, are too much lacking in enthusiasm for reasonable expectation of any other result. It is true that on the surface of musical society, or, rather, in the high-pressure regions where men must talk, write, and dispute because that much is expected of them, matters have been lively enough. Musical critics have girded at each other as though to show the public that no fear need be entertained of the union which would make them strong to repress the false and encourage the true. Nor have their polemics, we regret to add, been free from an unworthy personal element—from imputation of disgraceful motives and hardly disguised evidence of rancour, in excuse of which zeal for art cannot be pleaded. This is nothing new. There never was a time, perhaps, when critics did not sneer at each other or bandy hard words, seeing that the atmosphere of music is one in which quarrels propagate readily, seeing also that journalism is a notoriously jealous profession. It seems, nevertheless, that the voice of discord has become intensified of late, and the fact may be due to certain peculiarities of the "new criticism." Let it be understood that we do not indiscriminately censure and repel the new criticism. It has a ludicrous side which sometimes provokes a laugh, and laughter is precious in a strenuous and serious age. But, just because

TRINITY COLLEGE LONDON

FOR MUSICAL EDUCATION AND EXAMINATION.—INST. 1872.

President: SIR RICHARD E. WEBSTER, G.C.M.G., Q.C., M.P.

Warden: PROF. E. H. TURPIN, Mus.D.

Director of Studies: PROF. BRADBURY TURNER, Mus.B.

STUDENTS of the College (Professional or Amateur) can receive instruction in all branches of music under eminent Professors.

LENT TERM begins on Wednesday, January 16. New Students will be admitted on Monday, 14th, and Tuesday, 15th, at 11 o'clock. Both day and evening classes are held.

For a Course of four Studies, a principal one (thirty minutes), a secondary one (twenty minutes), as well as a Theory Class subject and Sight-Singing. Students are charged a fee of FIVE GUINEAS. Students taking two principal Studies (of thirty minutes), a Theory Class subject and Sight-Singing, are charged a fee of SIX GUINEAS. Students may enter for one subject at THREE GUINEAS a Term, for weekly lessons of thirty minutes, in any of the following subjects: Pianoforte, Solo Singing, Organ, Violin, Violoncello, Flute, Oboe, Clarinet, Harp, Horn, Trumpet, Double Bass, &c., Figured Bass Playing, Pianoforte Accompaniment, or Elocution. The class fee for Harmony, Counterpoint, Form, Instrumentation, Vocal and Aural Physiology, Voice Production, Acoustics, Elocution, French, German, or Italian, is ONE GUINEA a Term.

The following Scholarships and Exhibitions in connection with the College are open to all-comers: The Henry Smart Scholarship (tenable for three years), The Queen Victoria Scholarship (tenable for three years), The Sir Julius Benedict Pianoforte Exhibition, the Sims Reeves Vocal Exhibition, the College Organ Exhibition, the College Violin Exhibition, the College Viola Exhibition, the College Violoncello Exhibition, and the College Double Bass Exhibition (all tenable for one year), and eight other Scholarships tenable for three years.

The Tuition of the College is intended to serve as a preparative for the Higher and Local Examinations of the College, and for other public examinations, including the examinations for University degrees.

The successful Candidates at the College Examinations entitled to use initials after their names are Licentiates in Music (L.T.C.L.), and Associates in Music (A.T.C.L.) only.

The Queen Victoria Lectures for the Session will be delivered by Professor J. F. Bridge, Mus.D.

Weekly Lectures are delivered by the Warden during Term, and are especially addressed to Students intending to enter for the Higher Examinations. The Lectures are free to all Students.

Students' Concerts are given at the College at Intervals during Term, and usually at the end of each Term an Orchestral Concert is given at Princes' Hall.

The Orchestral Class meets each Saturday during Term at four o'clock, under the direction of Mr. F. Corder.

Prospectuses and all further information may be obtained from the undersigned.

By order of the Academical Board,
SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

NOW READY.

Rubinstein's latest Work for the Pianoforte.

SOUVENIR DE DRESDE

SIX MORCEAUX

POUR

PIANO

No. 1. SIMPLICITAS	No. 4. CAPRICE
„ 2. APPASSIONATA	„ 5. NOCTURNE
„ 3. NOVELLETTE	„ 6. POLONAISE

COMPOSÉS PAR

ANTON RUBINSTEIN.

(OP. 118.)

Price Two Shillings each net.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

John Broadwood & Sons

(ESTABLISHED 1732)

PIANOFORTE MAKERS

BY SPECIAL APPOINTMENT TO

HER MAJESTY THE QUEEN

HIS ROYAL HIGHNESS THE PRINCE OF WALES

HER ROYAL HIGHNESS THE PRINCESS OF WALES

HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH

(DUKE OF SAXE-COBURG AND GOTHA)

AND THE

REST OF THE ROYAL FAMILY.

John Broadwood & Sons

respectfully draw attention to, and invite inspection of, their
newly introduced and improved

HORIZONTAL

AND

UPRIGHT PIANOFORTES.

33, GREAT PULTENEY STREET (near Regent Street),
LONDON, W.

WILL BE PUBLISHED JANUARY 10, 1895.

DEDICATED TO

HARRY PLUNKET GREENE.

ENGLISH LYRICS

THIRD SET.

SET TO MUSIC BY

C. HUBERT H. PARRY.

CONTENTS.

- | | |
|---|--------------------|
| 1. To Lucasta, on going to the wars .. | .. Lovelace. |
| 2. If thou would'st ease thine heart .. | .. Beddoes. |
| 3. To Althea, from prison .. | .. Lovelace. |
| 4. Why so pale and wan .. | .. Suckling. |
| 5. Through the ivory gate .. | .. Julian Sturgis. |
| 6. Of all the torments .. | .. William Walsh. |

PRICE FOUR SHILLINGS NET.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

With this Number is presented gratis an Extra Supplement, consisting of "THE STORY OF THE CROSS," set to music by Myles B. Foster.

THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1895.

1895.

THE figures which, for some time past, have headed the New Year's number of this journal are steadily creeping on towards the end of the nineteenth century. To the young and ardent they may seem to move slowly; to some of us their advance is all too quick. But the twentieth century stands in general view, and when the 8 disappears for ever from its long-held place in the group, then will come such a time for the stock-taking of humanity as no living man has known. In so vast a computation, the reckoning comprises more than our span of life, and none can check the whole of it at first hand. Just now, happily, the mighty task is not before us. It awaits those who "are alive and remain" five years hence. But it is ours to note the passing of another year, and the coming of its successor—to look, once more, backward upon a path freshly trodden, and forward, with hope and trust, in the direction of a road as yet veiled and unknown. Let us take Longfellow's advice, and "go forward to meet the future without fear, and with a manly heart."

At a moment like the present each man has his own circumscribed duty. It is not for any one to take in the entire vast field of human effort, since the best of us can speak only of the little that happens within the scope of personal observation. In this respect, too, life resembles a battle. Who knows less of a "foughten field" than the individual combatant, seeing only the smoke and hearing only the noise in his immediate vicinity? His story of the conflict is a mere record of personal experiences—a small item in the mass which goes as a contribution to general history. The reflection should teach us to be humble, or, at any rate, to found our pride, if we must have it, upon the common achievement, wherein, as individuals, we bear so small a part. All this holds good with regard to the field of musical activity, in which the writer and the readers of these words take interest—in which, certainly as to some, presumably as to all, a portion of their activities find scope for exercise. It may be said by people who speak before they think, that the field of music is not too large, or the movements within it too complicated, for personal survey and recognition. Some of us, no doubt, do see farther and more intelligently than others, but the man must have miraculous eyes who, while doing that which lies ready to his own

hands, comprehends all the forces engaged and watches in philosophic calm the trend of the conflict. Observe that we are carrying the similitude of a battle into the domain of an art which of all arts is, in its essence, the least connected with material interests and with the passions of men. In thus acting we hold ourselves justified. The advance of humanity on every road has to be made by fighting, if not always against active foes, at any rate against inertia. A conflict even more formidable is that internecine struggle between varying methods and differing ideals, for which, in all ages and every department of human effort, men have warred more zealously than against ignorance, the common foe. Who, then, will say that the task of the musical reviewer is an easy one, or that the individual, with his personal share in the work, with his limited purview and large dependence upon the observation of others, can do that which, in effect, is possible only in the calm atmosphere and with the abundant knowledge of a time when present passions and prejudices will no longer sway conclusions?

On the present occasion we make no pretence of surveying musical mankind "from China to Peru." Enough if we glance at the condition of our own country—a small land, geographically, but large enough for the most comprehensive study possible under actual conditions. The year 1894 in England produced no new developments of an epoch-making order; but the fact has not involved disappointment. We move too slowly in this country and, as regards art, are too much lacking in enthusiasm for reasonable expectation of any other result. It is true that on the surface of musical society, or, rather, in the high-pressure regions where men must talk, write, and dispute because that much is expected of them, matters have been lively enough. Musical critics have girded at each other as though to show the public that no fear need be entertained of the union which would make them strong to repress the false and encourage the true. Nor have their polemics, we regret to add, been free from an unworthy personal element—from imputation of disgraceful motives and hardly disguised evidence of rancour, in excuse of which zeal for art cannot be pleaded. This is nothing new. There never was a time, perhaps, when critics did not sneer at each other or bandy hard words, seeing that the atmosphere of music is one in which quarrels propagate readily, seeing also that journalism is a notoriously jealous profession. It seems, nevertheless, that the voice of discord has become intensified of late, and the fact may be due to certain peculiarities of the "new criticism." Let it be understood that we do not indiscriminately censure and repel the new criticism. It has a ludicrous side which sometimes provokes a laugh, and laughter is precious in a strenuous and serious age. But, just because

it is new, one should wait and watch. When you make a fresh channel for pent-up waters, the first outflow always runs muddy; clearness and value asserting themselves later. In time, possibly, the case of the new criticism will be analogous; that which is now repellent passing away, leaving for our admiration only that which is attractive. Such, at any rate, is our hope.

In another respect the past year has shown the continued action of forces singularly doubtful in point of worth. As in the apostolic days, some men contend for Paul and some for Apollos; but we must make all men alike before we can hope to banish preferences, especially in connection with an art which appeals so strongly to personal feeling. Nor, for that matter, is it desirable that preferences should cease. What might with advantage pass away is the disposition to belittle another man's hero, not merely because we consider him inferior to our own, but also because the other man thinks him superior. A striking illustration appears in the singular animosity with which, by some people, Mendelssohn is regarded. Although admirers of that master, we do not expect every one to see him in the same light. That would be absurd. There is room for various musical gifts and each may legitimately find partisans, but there is no room for fanatics who go about to demolish all idols save their own. There is consolation, no doubt, in the futility of their efforts. The anti-Mendelssohn crusade, if productive of any results at all, has tended rather to confirm that master in public affection. Natural resentment in view of attacks upon one who, when all is said against him, remains a refined and graceful musician whose works have been, and are, a source of delight to millions—that natural feeling, we say, has so worked in Mendelssohn's favour that now the great mass of the public—the arbiters of fame for the time being—are more firmly attached to him than ever. Would it not be better to cultivate catholicity rather than partisanship? We may not esteem all composers alike, but we may recognise the measure of good which is in each, and at the same time remember that it belongs to no man to regulate the taste of his neighbour.

Coming out of the contentious region into the realm of quiet and steady work, we find that native composers, if they have done nothing to astonish us during the past year, continue to justify public confidence. The great and commanding genius for whom we are all longing—he, the heaven-sent one, whose light shall shine from this northern island to the opposite end of the earth—of him it may still be asked, Where is the promise of his advent? But, failing that brilliant apparition, we are doing pretty well. Our composers cannot be charged with setting before themselves low ideals. They aim high—an indispensable preliminary to making a lofty mark,

and they show an equally needful measure of perseverance. This, we know, is not enough. But we may go farther, and, looking at such works as Dr. Parry's "King Saul" and Mr. Hamish MacCunn's "Jeanie Deans," say that, in actual achievement, the year just ended was not barren of reason for some degree of comfortable complacency. There is no need to make comparisons between our own country and others, or it would appear that, at a time when the few remaining great lights are going below the horizon and there are no kindling flames above the eastern hills, we stand, to say the least, as well off as our neighbours. Surely we feel, in the domain of creative art, the stimulating influence of energy and hope. The native composer is up and doing, and no longer apologetic. His imagination is not deadened by despair of encouragement and appreciation. He knows that the great public will, to the best of the light that is in them, give him an intelligent and, certainly, a just hearing, and that any work he may produce will stand or fall upon its merits. To put it shortly and, at the same time, to speak generally, the British composer has now the "fair field and no favour" which, in every department of energy, stands for the British idea of rectitude. It may be said—it is said—that the product of all this energy and all these favouring conditions does not amount to much. That is, to some extent, a matter of opinion and we will not now discuss the proposition, preferring rather to rest upon our faith that so great an awakening of the British musician as is now obvious to all portends the coming of a noble era in our national art. There was a stirring in the valley of dry bones before the breath of life passed over it and men long dead arose.

Hopeful, further—nay, a development to be prized rather as the substance of things hoped for—is the progress made by orchestral organisations and orchestral music during the period of time just closed. Though few of us may, in our haste, pause to measure its significance, we are now witnessing the greatest forward movement that history records of any British art. It is greatest not merely in extent, but in assured promise of priceless results. Once induce the average amateur to hear orchestral music with intelligence and love, and a revolution, as to value incalculable, is effected. That happy achievement cannot be far off, though there is, of course, much to do, and though, for a long time, the general public will be more alive to sensuous effects of sound than to the play of feeling and idea. But, difficulties notwithstanding, no one can watch the progress made all over the country without recognising a great, steady, and well directed advance to the goal which is the desired of every musical enthusiast. The reader shakes his head, perhaps, and is prepared, like Sancho Panza, to retort with a proverb concerning eyes that see, not the things which are, but the things wished

for. Of course, every anticipation of events to come involves the prophetic character of him who indulges in it. As regards the orchestral outlook, we are entirely content to risk ours.

The question now arises whether we can find equal satisfaction in the state of music among the masses. From some points of view that is most surely possible. If there be a period in our national history when music was more esteemed and more generally cultivated than now by the bulk of the population, we should like to know the date. It is said that in the "spacious days" of Elizabeth, every gentleman could take his part in a madrigal, but the cultured class is not now in question; we are referring to the multitude, who, in the sixteenth century, were not considered. The multitude of our own day have come into a glorious possession, and await a yet more glorious reversion. It is to them that the wise observer gives the greatest measure of his regard, marking the signs of improving taste, the evidence of growing skill, the lengthening roll of choral societies, the increase of classes for study. We do not under-rate the importance of what is done in the high places of musical society, we cannot over-rate the importance of what is done lower down, for there, with all its vast possibilities and its stupendous strength, as yet so pathetic in its want of exercise, lies the nation. To the musical welfare of the many all can contribute in some measure, and, in connection with this fact, we desire to quote a brilliant passage from an address delivered in Birmingham eighteen years ago by John Morley:—

"We cannot, like Beethoven or Handel, lift the soul by the magic of divine melody into the seventh heaven of ineffable vision and hope incommensurable; we cannot, like Newton, weigh the far-off stars in a balance, and measure the heavings of the eternal flood; we cannot, like Voltaire, scorch up what is cruel and false by a word as a flame, nor, like Milton or Burke, awaken men's hearts with the note of an organ-trumpet; we cannot, like the great saints of the churches and the great sages of the schools, add to those acquisitions of spiritual beauty and intellectual mystery which have, one by one and little by little, raised man from being no higher than the brute to be only a little lower than the angels. But what we can do—the humblest in this great hall—is, by diligently using our own minds and diligently seeking to extend our own opportunities to others, to help to swell that common tide on the force and the set of whose currents depends the prosperous voyaging of humanity. When our names are blotted out and our place knows us no more, the energy of each social service will remain, like the unending stream of one of nature's forces. The thought that this is so may well lighten the poor perplexities of our daily life . . . it lifts us from our feet as on wings, opening a larger meaning to our private toil and a higher purpose to our public

endeavour; it makes the morning bright as we awake to its welcome, and the evening like a soft garment as it wraps us about."

Now adieu, Old Year:

When *Finis* comes, the book we close,
And, somewhat sadly, Fancy goes,
With backward step from stage to stage
Of that accomplished pilgrimage . . .
The thorn lies thicker than the rose!

There is so much that no one knows—
So much unreach'd that none suppose;
What flaws! what faults! on every page,
When *Finis* comes.

With retrospect must ever mingle sorrow for the unachieved and the misspent; but the immediate past, with all its shortcomings, casts upon the near future the light of hope. We do not know what the year just entered upon may have in store, but, as by a natural law, the impetus gathered during that gone by will carry our English music nearer to its destined goal. Let us do nothing to hinder it. That is the moral of the season for every one of us. It is not a question whether this or that critic goes to the left when he should turn to the right, or whether or no he spells art with a capital A; it is not a question whether this or that composer rises or falls in the market. Such petty matters tend to obscure the great issue, and to divert us from the main duty of urging large and liberal views, of pointing out the "good in everything" and opening the eyes of our neighbour to its beauty, of teaching that the whole world is full of music—as indeed it is—with the hearing whereof comes great reward. Let us think more of the art and less of its accessories; more of the goal and less of contending that there is but one road to it—our own. Every man amongst us has much to learn in this respect, and would master the lesson if he rightly comprehended the height and depth of the theme. "Out-topping knowledge," says Matthew Arnold of Skakespeare:

For the loftiest hill
That to the stars uncrowns his majesty,
Planting his steadfast footsteps in the sea,
Making the Heaven of Heavens his dwelling-place,
Spares but the cloudy border of his base
To the foil'd searching of mortality.

The heaven-lit summit of the hill of Music may be inaccessible to us, but we may attain "the cloudy border of his base" by mutual help, and the recognition of a common aim.

JOSEPH BENNETT.

FROM MY STUDY.

PIETRO NARDINI, whose portrait is before the reader's eye, belonged to that brilliant band of Italian violinists which flourished in the eighteenth century. Biographers are not of one mind as to the place of his birth. According to Gerber, Choron, and others, he was a native of Leghorn; but Gervasoni, who is said to have made enquiries on the spot, declares that the honour of being his natal place appertains to the Tuscan village of Fibiana. Nardini was born in 1722, and, while still a

very young child, became a resident in Leghorn, whither his parents removed. The change had important results, since it placed the boy in a position to indulge an inborn taste for music. Like so many of his eminent musical countrymen, he took naturally to the violin, making such progress that it was thought prudent to place him under the famous master, Tartini, then established at Padua. Young Nardini passed several years with the composer of the "Devil's Trill," but beyond this little is known of his early history. That he

old Italian home, and to his venerated master, who was at that time near the end of an illustrious career. In 1770 Nardini became solo violinist and director of the music at the Court of the Duke of Tuscany. In that position he remained some years, and died in Florence, May 7, 1793, at the age of seventy-one. Nearly all accounts of his playing agree that, while not among the most brilliant performers, he was a master of expression and could work at will upon the emotions of those who heard him. In President Dupaty's letters occurs



satisfied his teacher may be assumed from the fact that on returning to Leghorn at the age of twenty-four he promptly came to the front as a solo violinist and composer. A very common result followed. At that time, and for long after, the princes of Germany delighted in Italian music and its professors, to the almost complete exclusion, and the entire discontent, of their own countrymen. Hence, when Nardini came under the notice of the Duke of Wurtemberg, that august Serenity offered him an engagement on terms so advantageous that the artist could not refuse. At Stuttgart he remained fifteen years, then going back to his

a passage worth extracting: "Ce violon est une voix ou en a une. Il a touché les fibres de mon oreille qui n'avaient jamais frémi. Avec quelle ténuité Nardini divise l'air! avec quelle adresse il exprime le son de toutes les cordes de son instrument! avec quel art, en un mot, il travaille et épure le son!" Rangoni, a contemporary and fellow citizen of Nardini, wrote in 1790 to this effect: "Nardini especially shone in the performance of *Adagios*, and on hearing him without seeing the performer, the magic of his bow was such that it sounded rather like a human voice than a violin." Fétis bears the same evidence:

"T
me
Inf
Lo
adm
the
exp
Mo
and
his
he
Sch
tea
—n
viol
seen
was
T
six
trio
Paul
swe
teris
mor
Tar
deve
Son
not
grea
fash
thos
neith
path
grea
hear
way
Only
the
play
a La

Th
Arca
next
terri
to I
coun
Chap
Bolo
no a
early
the j
conse
that
attach
about
expat
Rome
a cor
Sonat
violin
augm
his w
1700,
"Son

"This artist did not shine by prodigies of mechanism in the execution of difficulties. Inferior in that respect to his predecessor, Locatelli, he had, by way of compensation, an admirably pure tone, remarkably like that of the human voice, and in *Adagios* his touching expression was admired by all." Leopold Mozart said of Nardini: "The beauty, purity, and equality of his tone, and the tastefulness of his *cantabile* playing, cannot be surpassed, but he does not execute great difficulties." This is Schubart's evidence: "His playing brings tears into the eyes of stony-hearted courtiers—nay, his own tears run down on his violin." From the foregoing testimony it seems clear what manner of artist Nardini was.

The compositions of this master include six concertos and as many sonatas, solos, trios, quartets, and duets. Of these Herr Paul David writes: "Vivacity, grace, a sweet sentimentality, are the main characteristics of his style, which is altogether more modern in form and feeling than Tartini's. His *Allegros* are often largely developed, and already display the full Sonata form, while his slow movements are not unlike Viotti's. If, nevertheless, the greater part of his works appears to us old-fashioned and antiquated compared with those of Tartini, the reason is that he has neither the depth of feeling, the grand pathos, nor the concentrated energy of his great master." Nardini's works are rarely heard in England, which country, by the way, he does not appear to have visited. Only two have a place in the catalogue of the Popular Concerts—the Sonata in D, played once, over twenty years ago, and a *Larghetto* in the same key, played twice.

The famous violinist and composer, Arcangelo Corelli, to whom attention is next invited, was born at Fusignano, in the territory of Bologna, in 1653. According to Italian biographers, he was taught counterpoint by Simonelli, of the Papal Chapel, and the violin by Bassani, of Bologna. He is said, but apparently on no authority of weight, to have made an early appearance in Paris, where he excited the jealousy of Lulli and had to depart in consequence. There is more reason to believe that he actually visited Germany and was attached to the Court of the Duke of Bavaria, about 1680. But he did not long remain expatriated. His good genius led him to Rome, where he speedily attracted attention as a composer by issuing (1683) his first set of Sonatas. There, also, he became principal first violin at the opera. Corelli continued to augment the fame accruing to him through his works, the highest point being reached in 1700, when appeared the celebrated and undying "Sonate à Violino, e Violone, o Cembalo,

Opera Quinta," dedicated to the Electress of Brandenburg. He was fortunate enough to win the favour of the Mécènes of his day, Cardinal Ottoboni, and under the protection of that eminent Prince of the Church he lived the remainder of his life. Corelli died in Rome, January 13, 1713, and lies buried in the Pantheon, where a fitting monument, erected near that of Raphael, records his artistic and personal worth. Geminiani, who was one of his pupils, put on record many details of the master's later years, and from him we



derive our knowledge of the visit to Naples which caused the Roman artist so much humiliation. Corelli and his companions were fairly outplayed by the Neapolitans, who, at first sight, equally well rendered works which the visitors knew by heart. Other rebuffs of a more personal nature had such an effect that, it is said, the master "stole back to Rome in silence." He seems to have taken rivalry much to heart. When a hautboy player was much applauded in Rome, Corelli retired disgusted from public life, and the success there of Valentini is even said to have hastened his

end. All this was in keeping with an extremely sensitive nature. Corelli's highest claim to remembrance and honour comes through his works. "In regard to the peculiar merits of Corelli's productions," says a biographer, "it may be briefly said that his *solos*, as a classical book for forming the hand of a young practitioner on the violin, have ever been regarded as truly valuable by the most eminent masters of that instrument. . . . Tartini formed all his scholars on those solos, and Giardini observed that, of any two pupils of equal age and ability, if the one were to begin his studies by Corelli, and the other by Geminiani, or any other eminent master whatever, he was certain that the first would become the best performer."

I have found considerable interest in looking through the programmes of some Quartet Concerts given in what may almost be styled the olden time. These sheets were purchased at the sale of the late Mr. Dando's library, and refer to the performances of chamber music which for a number of years were given under his direction. The general remark suggested by them is one I have made on various occasions—namely, that London amateurs, before the days of John Ella and Arthur Chappell, were not without opportunities of hearing the finest compositions played by the best available artists. How many those opportunities were it would surprise not a few to learn.

The first Concert of the long series under consideration took place in Hanover Square Rooms on February 16, 1837—nearly fifty-eight years ago. Messrs. Blagrove, Gattie, Dando, and Lucas formed the string quartet; the other artists being Mrs. Anderson, Mr. Howell, Madame Caradori Allan, and Sir George Smart. The programme, though longer than those in vogue at the present time, was of much the same character. It opened with a String Quartet by Weiss, and closed the first part with the E flat major (Op. 74) of Beethoven. In the second part were Mozart's G minor Quartet, a Sonata for violoncello and double bass by Corelli, and Mendelssohn's Quartet (Op. 13) ("Ist es wahr?"), the last-named being then heard for the first time in this country. The performance began at 8.30 p.m., and single tickets were priced at seven shillings. Two other Concerts were given in the course of this trial season. At the first (March 9) Beethoven's posthumous Quartet in C sharp minor was introduced as a stranger to the English public—an act betokening robust faith and involving some risk. The executants were the four artists named above. A Quintet by Onslow was also given; Madame Dulcken was the pianist, Mrs. Alfred Shaw the vocalist, and the accompanist, Mr. (afterwards Sir) Henry Bishop. At the final Concert (March 30), the same performers appeared, save that Cipriani Potter took the place of Madame Dulcken, and Mrs. Shaw gave way to Madame Caradori. On

this occasion Bach's Prelude and Fugue in E major, for organ, was played by Mr. Potter, Mr. Howell taking the pedal part on the double bass. Makeshifts of this, or any other, kind are necessarily inartistic; but the method adopted was, at any rate, nearer the truth than a derangement for pianoforte alone. Spohr's Quartet in C major was a "first time in England" on this occasion, and it is worthy of note that Madame Caradori sang Schubert's "Gretchen am Spinnrade." At a supplementary Concert on April 13, for Mr. Blagrove's benefit, Beethoven's last Quartet (F major, Op. 134) was first heard by an English audience. Moscheles took the pianoforte, Mrs. Bishop and Miss Birch being the vocalists. A curious example of programme music was presented on one of these occasions. Onslow had met with an accident while shooting, and the work referred to (Quintet in C minor) represented his sufferings and recovery, the first two movements depicting pain, fever, and delirium; the third, convalescence; the fourth, cure. The success of the trial season was so great that Messrs. Blagrove, Gattie, Dando, and Lucas returned thanks and promised continuance.

In January, 1838, the two Banisters, Dando, and W. Blagrove started a fourth series of Chamber Concerts at the London Tavern, Bishopsgate. This enterprise must therefore have begun in 1835, and, as it now seems, in a place where its continuance was very unlikely. But the conditions of life in the City were very different then, and Concerts, as will quickly appear, flourished there. These performances went on concurrently with those in Hanover Square, the West End season beginning only a little later. In the opening programme I find Quartets by Haydn and Ries, a double Quartet by Spohr, and Beethoven's Pianoforte Trio in D. Mr. W. Sterndale Bennett was the pianist, and one of his songs, "The Zephyr," had a place in the evening's selection. The programme of the fourth Concert contains a curious "note": "Messrs. Blagrove, Gattie, Dando, and Lucas regret that they are deprived of the services of M. Heinemeyer this evening. In his passage from Hamburg he was detained at sea five days, which has so affected his *embouchure* that, at present, he is unable to perform." Poor Mr. Heinemeyer! it is not difficult to guess the nature of the distress which had so untoward a result. The season of 1839 began with the first performance in England of Mendelssohn's String Quartet in E flat, the programme including, also, Beethoven's Quintet in C and Schubert's "Ave Maria," sung by Miss Masson. At the second Concert, "M. Benedict" accompanied the vocal music, and Mr. Schultz was the solo pianist. Onslow again had a conspicuous place, being represented by his Quintet in E minor. Where is that composer now? In 1839, a favourite; in 1894, forgotten! The vocalists this year

included Miss Dolby, Miss Fanny Wyndham, and no less a person than Mr. Balfe, who, at the fourth Concert, sang Weber's "Natur und Liebe" and an air from Spohr's "Jessonda." On the same occasion a new Quartet by Fesca was heard for the first time in public. J. L. Hatton accompanied the songs, but later, at the London Tavern, that versatile musician appeared as vocalist and solo pianist; singing "Largo al factotum" and playing the pianoforte in Hummel's Quintet.

The opening Concert of 1840 brought Hummel's Septet, with Messrs. Card (flute), G. Cooke (oboe), H. Jarrett (horn), Mrs. Anderson (pianoforte), and Lindley (violoncello). Adding Dando and Howell, we get a superb cast of parts, not easily matched even now. Madame Stockhausen, mother of the baritone who was with us some years ago, appeared as vocalist. At the third Concert, Corelli's Trio for two violoncellos and double bass was played by Lindley, Lucas, and Howell, while at the fourth, Miss Susan Hobbs, "from the Bath Subscription Concerts," made her *début* in London. The services of Mr. J. Bennett were also engaged, it would seem for the first time. A Pianoforte Trio in C minor, by Woelfl, formed part of the selection. Note that, at this time, the season had expanded to six Concerts. At the fifth there was a first performance in England of Beethoven's E flat Quartet (Op. 127), while the programme of the sixth included Sterndale Bennett's Pianoforte Trio, composed expressly for the occasion, and Mendelssohn's Ottet. Bennett, as may be supposed, took the pianoforte part of his own work. A song from "The Regicide," an opera by Lucas, words by Thomas Oliphant, figured at this Concert; Madame Stockhausen singing:

O whither shall I fly? Will no kind hand
In pity lead me from this scene of woe?
Shall treason stalk triumphant through the land,
And royal blood all unavenged flow?

Passing to the year 1841, I find a list of the performers engaged. Here it is: Mesdames Caradori Allan, Anderson, Woodyatt, Rainforth, Dolby; Messrs. Lindley, Potter, Sterndale Bennett, Benedict, Howell, John Parry, Alfred Novello, H. Bishop, and Hobbs. The programmes of the season, like those already noticed, contain names of composers who have fallen out of favour. Who now cares for Reber and his Pianoforte Trio in E flat, or Romberg and his Quartet in C, or Burgmüller, or Mayseder (as a writer of quartets), or Fesca? At the third Concert Mendelssohn's "new Trio" in D minor had its first performance on English ground, the executants being Madame Dulcken, Blagrove, and Lucas, and I note, at the fourth, a Pianoforte Trio in B flat by Cipriani Potter. I note, further, the introduction, by Miss Rainforth, of one of Löwe's Ballads, "The Goldsmith's Daughter." That composer and his works were not made known to us yesterday. At the first Concert of 1842,

Adelaide Kemble sang Meyerbeer's *scena*, "Le Poëte Mourant"—

Compagnons dispersés de mon triste voyage,
O mes amis, vous qui me fûtes si chers!
De mes chants imparfait recueillez l'héritage,
Et sauvez de l'oubli quelques-uns de mes vers.

Will no one save this *scena* from oblivion? It is surely worth the notice of artists.

In March, 1842, Mr. Dando announced that he had leased a part of Crosby Hall, Bishopsgate Street, and "carefully, and at great expense, restored to its pristine beauty and elegance that part of it known as the Throne Room, in which, besides other improvements, he has erected a fine organ." From that time onward, over a space of certainly seventeen years, Mr. Dando and his old associates were identified with Crosby Hall. It would take more space than can be spared to go through the remaining programmes as those already noticed have been treated, nor is that course necessary in order to show what good work was done in Richard of Gloucester's throne room. The selections were always of the highest character, and no whit below the standard of those now presented in St. James's Hall. I will, however, run through the pile before me, stopping for a moment at points of particular interest. In May, 1842, Weber's Clarinet Quintet was heard for the first time in this country, the wind instrument player being Mr. Itjen. Other first performances in England were those of Gebel's String Quintet, March, 1843; Spohr's Quartet in B flat, March, 1845; Lachner's Quartet in E flat, February, 1845; Mendelssohn's *scena*, "Infelice" (vocalist, Miss Messent), March, 1852; Onslow's Pianoforte Trio in G, February, 1856; and Haydn's Quartet in E (No. 8), March, 1867. In February, 1845, I find Mr. Hancock playing the double-bass part in an Onslow Quintet "on his newly-invented Basso di Camera," whatever that may have been; and in April, 1843, Mr. Dando presented Haydn's "Seven Last Words" in quartet form, but with the addition of the chorales, which were sung by the Misses Williams, Mr. Carter, and Mr. A. Novello; that being, according to the programme, the first public performance under such conditions.

The last of the programmes before me bring us down very near the time when the Popular Concerts were established, and the present order of things took its rise. In putting the leaflets aside, I do so with respect for the earnest and able musicians—nearly all gone to their rest—who prepared the way for chamber music of the best kind in this metropolis and did so much to enlarge the knowledge even of connoisseurs.

X.

MUSICAL MONSTROSITIES.

It may be safely assumed that in every age the evolution of music has been attended with eccentric manifestations and exploits which, so far from assisting in the development of the

art, have rather tended to retard and discredit it. To this category, for example, one may refer such a monstrosity as Raimondi's extraordinary triple Oratorio, "Potiphar, Jacob, and Joseph," each part of which was intended to be performed separately, and then the whole three together. Moritz Hauptmann gives an amusing description of this momentous work, which he not unfairly describes as "an illustration of the absurdities a *virtuoso* may commit when he can do nothing better." The score was five feet high and five feet broad, and although the composition displayed not a little technical skill, it was a melancholy monument of misplaced ingenuity and perverted talent. The annals of music are studded with similar instances of ineptitude. The commonest form of musical monstrosity, we may observe, is perhaps that which consists in attaining extraordinary proficiency on some perfectly worthless instrument, or something which is not a musical instrument at all. In an unlucky moment a man finds out that he can elicit musical notes from, say, a coffee-pot, a hat-box, or a cricket bat, and he forthwith devotes himself with unremitting assiduity to master the technique of his newly discovered instrument. In some sad cases he resorts to the public exhibition of his talent, and ekes out a precarious livelihood as, say, the champion coffee-pot soloist. Years ago there was one such artist who gave recitals at which he played tunes by rapping with his fist on his chin. We do not purpose to multiply further instances in the past of distorted talent, but to call attention to the latest and most portentous manifestations of musical eccentricity which have appeared in our midst.

We are not aware who was the first man who challenged all-comers to some feat of futile endurance, but we expect that the tendency is to be traced back to the very dawn of the world's history. Some primordial ape, gifted with a singularly prehensile tail, may perhaps have shown off his accomplishment by hanging from a bough for so protracted a period as to inspire the jealousy of his fellows. The spirit of competition is as old as the everlasting hills, but in the matter of mere brute endurance it has happily left music alone until late years. But the enormous recent spread of athleticism, and in particular the organisation of long-distance races—walking, running, and cycling—has excited so potent an influence on the civilised world, that musicians were certain to be infected sooner or later by the record-breaking mania. Early in 1887 an English soldier was reported to have played the pianoforte at Calcutta for twenty-three hours consecutively. We do not know the name of that soldier, and we cannot for the life of us conceive what his commanding officer can have been about. But the fact remains that the recital of his pianofortitude so moved Mr. Napoleon Bird while he was in a barber's shop in Stockport, in the spring of 1887, that in reply

to a customer who asked him what he thought of it, he then and there declared his readiness to surpass the military man's efforts without ever resting either hand. A bet of £10 was promptly laid against him, but Mr. Bird won it on June 7 and 8, 1887, by playing twenty-five hours with both hands continuously. This, however, by no means satisfied his soaring ambition, and on October 27 and 28 in the same year, he increased his record to thirty-six and a quarter hours, and was presented with a "massive gold watch chain pendant, bearing the inscription to the effect that the gift came from the public of Stockport," in recognition of his feat. For seven years Mr. Napoleon Bird was allowed to remain in undisputed possession of the long distance championship of the ivories. But within the last couple of months a determined effort to wrest the supremacy from England was made by a German athlete named Berg, yclept "the iron pianist." The credit of England was at stake, but Mr. Bird was equal to the occasion, and at the end of November he entered once more the pianistic arena. The scene of his pyramidal achievement was the Stockport Armoury, and we are assured by the *Manchester Courier* that it created interest in musical circles, besides exciting the "close attention of the sporting fraternity." Mr. Bird came, and played, and conquered. For forty consecutive hours the dauntless performer kept up an uninterrupted flow of melody with both hands. Herr Berg's repertory, if we mistake not, only comprised 400 pieces; but Mr. Bird played "over 1,000 selections—overtures, operatic pieces, descriptive works, songs, and dances." Furthermore, everything was played without notes, not a single sheet of music being allowed in the bond. But Mr. Bird was happily guarded against the depressing influences of monotony by the organisers of the entertainment. There were Concerts every evening "to increase the variety," and, without breaking the continuity of the performance, Mr. Bird acted as accompanist to the singers "right away on being told what the songs were and the keys in which they were to be played." On one night, as he pathetically put it, "we, or rather they," had a dance from 11 p.m. to 3 a.m. His repertory of dance music was by no means exhausted by those four hours, but the dancing licence came to an end at that time, and Mr. Bird had to continue his task without the accompaniment of "twinkling feet." Still he was never alone. He had two doctors, who exchanged duty whilst he played, and he had a professional nurse "who never left me." Well may the poet sing—

O woman, in our hours of ease
Uncertain, coy, and hard to please;
When pain and anguish wring the brow,
A ministering angel thou.

For the professional nurse was charged with the duty of ministering to the wants of Mr. Bird "according to a diet which had been

carefully prescribed," and which included "roast fowl, dry bread, brandy and soda, lemonade and iced water, and, after thirty-two hours' play, a dozen oysters." He was never hidden from the view of the public, who had thus the extreme felicity of seeing him take his food while he played, and by means of a mirror placed in front of him he was afforded visible proof of the untiring interest and affectionate solicitude of the public. In particular he tells of one party of ladies whom he saw "sitting there for seven hours at least." After this, who shall dare to say *la donna è mobile*?

If only he had been allowed to have turned a hand over and stretched his fingers now and then, Mr. Bird believes that he could have gone on for sixty hours. But with a modesty that is beyond all praise he remarks: "I suppose I ought to feel some degree of satisfaction in having beaten all the piano-playing records, so far as I have heard of them." Well, if Mr. Bird doesn't feel satisfaction, who, we should like to know, is likely to, outside the "sporting fraternity" and the musical circles of Stockport? For, at any rate, he is not to be ranked among those celebrities who meet with no recognition on their native heaths. At the close of the exhibition he made a speech to an enthusiastic audience, and was escorted by "cheering thousands" to his home. When the inevitable interviewer called next day, he found Mr. Bird "wrapped up in flannels down to the wrists," but otherwise perfectly well, and prepared to fulfil a professional engagement the same evening.

The foregoing account, let us assure our readers, is no effort of imagination. It is faithfully reproduced from the interview with Mr. Bird which appears in the *Manchester Courier* for November 30. The champion then stated that he had no desire to break his own record for another month at least, and for this we may be thankful. But in view of the present attitude of a very large section of the public, it is to be feared that this is very far from being the last of those exhibitions in which a noble and beautiful art is degraded into the occasion for the display of utterly futile endurance. We have devoted what some of our readers may consider a wholly unnecessary amount of space to the chronicling of this preposterous feat simply in order to emphasize its absurdity. A story is told of the present Czar's great grandfather and namesake which is not without its bearing on the Stockport incident. When the thaw had set in, the Czar once saw from the windows of his palace a peasant crossing the Neva by leaping from block to block of ice. Sending out an officer to learn the cause of this rash proceeding, he was informed that the peasant had done it to win a wager of twenty-five roubles. Whereon the Czar ordered the peasant to receive twenty-five strokes of the knout, adding sententiously that men of that

stamp would commit any atrocity for money. There are moments when one regrets that absolute monarchs do not exist in this country.

A SHORT GLOSSARY OF MUSICAL TERMS (UP TO DATE).

BY A DISCONTENTED MUSICIAN.

Music.—A succession of more or less discordant sounds; the more discordant the sound, the better the music. Music is divided into two sorts. When interpreted by the human voice it is called *Vocal* (though this is often a misnomer); when played by one or more instruments it is sometimes *instrumental*—in driving people into the farthest corner of the room or Hall, or out of it altogether. Vocal music is so far preferable to instrumental, in that the former (except, perhaps, in Opera) takes considerably less time to get through than the latter. These two sorts of music are again divided into *abstract music*, which is not intended to convey any meaning (and usually doesn't), and *programme music*, which insists on your taking it for what it is supposed to represent, whether you think it does or not.

People are affected differently by music, according to their various temperaments. In some it causes intense emotion and excitement, a difficulty in sitting still in one place or keeping the head, hands, or feet quiet, even to the extent of a constant desire to be throwing something—a bouquet or some other objectionable thing—at the artist of the moment; in other people it induces somnolence; in others, again, utter forgetfulness—of the time a Concert commences, and indifference—as to its conclusion, &c., &c. Composers are seldom affected by music not their own.

Melody.—An obsolete term.

Harmony.—That sentiment which exists between two *prime donne* in the same theatre.

Discord.—See *Music*.

Common Chord.—This chord has obtained the reputation of being so common that composers usually avoid it, except, on rare occasions, to finish a piece or movement with.

Diminished Seventh.—A chord which is used to modulate from one key into any other when no easier way can be thought of.

Scale.—A youthful progression of notes, the sound of which is but slightly diminished by the interposition of a thin brick wall or partition. A major scale ascends to the octave and down again, triumphantly, as if it were proud of the feat; a minor scale, on the contrary, starts conceitedly, but returns with "its tail between its legs," metaphorically speaking, as if it had made a failure—somewhat after the fashion of an artist whose opinion of himself and that entertained of him by the audience differ. N.B.—Chromatic scales also exist, but they are usually employed only to portray thunderstorms and rough sea voyages.

Consecutive Fifths.—An artifice used by composers to show their indifference to the rules of grammar, and to annoy critics and Mus. Docs.

Signature.—The number of flats or sharps placed at the beginning of a piece to indicate the only key not used in the piece.

Counterpoint.—Two or more themes forcibly made to go together whether they desire it or not. Two barrel-organs playing different tunes in the same street are a good example of counterpoint.)

Time.—The division of a piece into bars containing a more or less equal number of minims, crotchets, or

quavers, as the case may be. This division is not an arbitrary one. N.B.—Singers and other musicians occasionally take advantage of this fact.

Rhythm.—A number of accents (the stronger the better) placed intentionally on the unaccented parts of the bar, so that no one knows where the bar begins or ends. This can be done in many very ingenious ways.

Modulation.—The art of beginning a piece in one key, dexterously going through all the keys of the scale, and returning to the key one started in without its being perceived. If a piece remains long enough in any one key for the listener to be able to get firm hold in his mind of this key before it escapes into another, the modulation is not a good one.

Tremolo.—An orchestral device used mostly as an accompaniment when no other resource is conveniently at hand. It is capable of expressing almost all natural or supernatural ideas, such as angels, lovers, villains, &c., according to whether it is played in the high treble, the middle register, or the bass respectively. When used by the human voice it is generally expressive of fear—or of inability to sing differently.

Instrumentation.—The art of Instrumentation consists in writing as many separate parts for the violins and other stringed instruments in the orchestra as the *entrepreneur* of the Concert or Opera House will pay for players to play them. Several trombones playing the principal theme *ff* are an important and necessary adjunct to this, as well as an occasional use of the other wind instruments. The employment of instruments which do not blend well with others, such as the banjo, concertina, &c., is also sometimes very effective.

f or *forte.*—As loud as possible.

p or *piano.*—Perhaps not quite so loud as the above. (The difference is perceptible only to well-trained ears).

Crescendo.—Quicker.

Diminuendo.—Slower.

Allegro.—In Italian, *as fast as possible*; in German, *moderately*; in English, *without any hurry*.

Andante.—In Italian, *slightly slower than Allegro*; in German, *quietly and tenderly*; in English, *very slowly and gravely, dragging the time*.

Da capo.—These words are put at the end of a piece to signify "over again, from the beginning." They have now become almost unnecessary, the artist deciding for himself (usually in the affirmative) whether the piece shall be repeated or not.

Composition.—The art of absorbing the musical ideas of others and reproducing them in such a way that they shall be sufficiently unrecognisable to one's self and scarcely less so to the listener.

Composer.—Any one of any nationality (except British) who composes.

Pianist.—Anyone who plays the pianoforte and comes to England from a foreign country.

Violinist.—Do., do., who plays the violin, and do., do., do.

Artist.—Do., do., who does any of the above three things, and do., do., do.

Singer.—A person who possesses a more or less agreeable voice, and has a *répertoire* of at least three ballads, which he can sing to his own satisfaction.

Conductor.—A figure, with a short stick in its right hand, which is placed in the centre of an orchestra, with its back to the audience, and facing a desk on which rests the music of the piece to be performed. By a mechanical contrivance contained in the body, the figure, as soon as the orchestra begins to play, raises both arms, and waves them about periodically,

continuing this action until the orchestra ceases, when, or soon after, it lowers its arms, and stops. By means of a further mechanism it can be made to spread out the fingers of the left hand, turn over the pages in front of it at intervals, keep time with its head to the music being played, and, at the conclusion, to revolve on one foot, bend the upper part of the body twice, and quickly reassume its original quiescent position.

Opera.—A highly sensational, immoral play, set to quite unnecessary music.

Symphony.—An orchestral work in as many movements as possible, displaying plenty of learning and more dullness. (N.B.—Symphonies are seldom published.)

Concerto.—An orchestral work with an accompaniment for the pianoforte, which instrument endeavours at various times to make itself heard above the orchestra, but, failing in these attempts, gives up, and leaves the latter to play by itself.

Chamber Music.—Three or more stringed or wind instruments (or both) played simultaneously by the same number of performers, who are not permitted to leave their seats for at least three-quarters of an hour. Occasional breathing time is allowed to these performers, who, however, must not take it all at the same time.

Song.—A short, mediocre poem, divided into two or three verses, having, usually, as its theme the reminiscences of an elderly relative or the premature decease of a youthful one, and set to more or less inappropriate music for a single voice, with an accompaniment for the pianoforte, consisting of chords for the first one or two verses, and triplets for the last. It should not be written in any key with more than three sharps or flats.

Part-Song.—A short piece of vocal music in several parts (usually without accompaniment), which begins in one key and ends half-a-tone or more lower.

Glee.—When the words of a poem consist of very few lines, not sufficient for an ordinary Part-Song, these are repeated many times over in the musical setting, in order to make the Piece of the necessary length. This constitutes the difference between a glee and a part-song.

Interval.—The most enjoyable part of any musical entertainment.

EARLY in the New Year Messrs. Novello and Co. will publish an Album of Songs, by Dr. Hubert Parry. They constitute the third set of "English Lyrics" produced by their eminent composer, and comprise settings of six poems—"To Lucrezia, on going to the wars," by Lovelace; "If thou wouldst ease thine heart," by Beddoes; Lovelace's "To Althea, from prison"; Suckling's "Why so pale and wan?" "Through the ivory gate," by Julian Sturgis; and "Of all the torments," by William Walsh. Three of the songs were sung by Mr. Plunket Greene, at St. James's Hall, on the 14th ult., and their merits speedily recognised. The set will be warmly welcomed wherever evasion of the commonplace is regarded as a merit.

LAST month we took occasion, in recording the resignation of Sir George Grove, to recall to our readers the signal services, extending over some forty years, which the outgoing Director has rendered to the art he has loved and loves so well. As briefly recorded in our last issue, Dr. Hubert Parry has been appointed as his successor, and it is not too much to say that the choice has conferred fresh distinction

on the Royal College, at the same time that it has set the seal of official recognition on a career of remarkable brilliancy and achievement. There is, so far as we can see, only one serious drawback to the appointment, in that the duties and engagements which it entails may interfere with the creative activity of a composer whose age and whose genius entitle us to expect many another noble addition to the long list of delightful works with which he has already enriched the repertory of English music. The cares of office and of organisation are difficult to reconcile with that atmosphere of aloofness and detachment in which the promptings of inspiration are most likely to find unimpeded utterance. The future, however, may dispel these misgivings, and the past certainly affords little justification for entertaining them. Dr. Parry has always been an insatiable worker—a man of multifarious engagements, who has found time concurrently with the labours of composition to lecture, and write books, and to shirk no drudgery in the conscientious desire to do his duty by his pupils. From a good deal of this drudgery he will now be released; and if he can only be persuaded to cultivate the virtue of timely inaccessibility, and refuse to victimise himself in the interests of bores and drones, it may be that he will have more leisure as a Director than he had as a Professor.

THE amount of work that Dr. Parry has managed to crowd into the last twenty years of his life affords conclusive proof of his energy and versatility, especially when it is borne in mind that he was not destined for the calling which he now adorns, and did not embrace it until he was nearly five-and-twenty. His father, Mr. T. Gambier Parry, who united rare accomplishments as an amateur artist, architect, and designer, with a singular charm of personality, sent him to Eton, where he was not only the best football player of his day, but took his Mus. Bac. degree at the age of seventeen. At Eton, we may observe, he was a contemporary of Lord Rosebery, Lord Randolph Churchill, Canon Scott Holland, and Mr. Arthur Balfour, who has "all along"—as he once told the present writer—"been a firm believer in Hubert Parry." From Eton he went to Exeter College, Oxford, where he graduated in honours in Law and Modern History in 1870, and, for a short time, had a desk at Lloyd's. But from the first his heart had been set on music, and his leisure had been devoted to study—with Sir George Elvey, Sir George Macfarren, H. H. Pierson (of Stuttgart), and, finally, Mr. Dannreuther—and composition. The final choice of a calling was made about the year 1872, and, having once put his hand to the plough, never for a moment has he turned back, or faltered in his devotion to the art of which he is now one of the most conspicuous ornaments. It is impossible within the limits of the space at our disposal to do more than single out the most notable of the products of his pen. His first efforts were chiefly in the domain of instrumental or chamber music, and it was not until 1880 that he gave to the world in "Prometheus Unbound" the first of those choral works in which he has achieved such notable distinction. To 1883 belong the "English" Symphony and the delightful incidental music to Aristophanes' "Birds"; in 1887 his noble ode, "Blest Pair of Sirens," was heard at a Bach Choir Concert; and in 1888 "Judith" was produced at the Birmingham Festival. Since then hardly a year has passed in which he has not been represented at one or other of the leading festivals by a work of first-rate importance—"St. Cecilia's Day," at Leeds, in 1889;

"L'Allegro ed il Penseroso," at Norwich, in 1890; the "De Profundis," at Hereford, in 1891; "Job," at Gloucester, in 1892; and "King Saul," at Birmingham, in 1894. To these must be added his exhilarating incidental music to the "Frogs" of Aristophanes, his "Eton," his "Lotos Eaters," his "Hypatia" music, and his fine "Tragic" Overture.

THE foregoing list, which makes no pretence to completeness, is very far from exhausting the record of Dr. Parry's indefatigable activity. Since the foundation of the Royal College, as Professor of Composition and Musical History at that Institution, he has exercised an influence which it would be difficult to over-estimate. As a lecturer, he has constantly been in evidence at the Royal Institution and at Oxford, where he holds the office of Choragus to the University; and he has found time not only to contribute some of the most valuable articles to Grove's Dictionary, but to write two books—his suggestive "Studies of Great Composers" and his masterly "Art of Music," the best treatise on the evolution of music in the English language, which extorted the astonishing tribute from Mr. Bernard Shaw that he had actually learnt something from it. Of even greater importance in his new post, however, than his great achievements and distinctions, do we reckon Dr. Parry's vigorous and inspiring personality. For not only is he the soul of good humour and kindness, radiating sunshine wherever he goes, but he is a living proof of the valuable fact that a musician is all the better for being a good "all-round man." His manliness and his wide range of interests—athletic, social, and literary—lend a peculiar charm to the personality of the new Director and render him, perhaps, the least "shoppy" member of his profession. It is no small satisfaction to those who honour music to think that Dr. Parry should have been chosen to occupy a post in which his wholesome and stimulating influence is likely to be exerted even more energetically and fruitfully than at any previous stage of his career.

THE attention of all pianists will, doubtless, be drawn to the remarkable paper on keyboard technique read by Mr. Macdonald Smith before the Musical Association, a report of which appears in another column. This age has been marked by innumerable discoveries and theories, some of which have been of so startling a nature that the wildest announcement would receive careful examination and a certain amount of credence. Mr. Smith's system is, however, based upon accepted physiological facts, and it promises such a diminution of wearisome work that a certain fascination is imparted to the scheme. There can be little doubt but that *virtuosi* are naturally endowed with exceptional muscular development of a kind peculiarly favourable to digital celerity and precision; and any system, therefore, which tends to overcome the muscular weaknesses common to most people is undoubtedly of great value. Mr. Smith's method has also otherwise much to recommend it. There is no risk of overstraining the muscles; the exercises require no apparatus; they can be gone through in a few minutes, and whenever opportunity offers; and, if totally futile for their special object—which is hardly possible—must at least conduce to healthy development. Moreover, the method promises to do away with a vast amount of practising at the keyboard, and for this alone is worthy of attention and fair trial; for probably in no art is more time fruitlessly spent than in music, and

certainly in none is more aggravation given to the long-suffering next-door neighbour. The progress and accomplishments of Mr. Smith's pupils will therefore be watched with considerable interest; and should the results establish the truth of the theory, and prove that the actions really develop executive ability more quickly than the hitherto employed keyboard exercises, pianoforte training will undoubtedly enter upon a new era.

A HITHERTO unknown Symphony in three movements, and in the key of C major, by Johann Michael Haydn, a younger brother of Joseph Haydn, was recently played at the Leipzig Conservatoire and exceedingly well received by critics and audience alike. According to the *Leipziger Tageblatt* the two quick movements are remarkable for freshness and vivacity. The *Finale—Vivace assai, Fugato*—was considered especially effective, recalling Mozart both in the strength of its themes and the beautifully finished workmanship. The slow movement—*Rondo, un poco adagio*—is of a very pleasing character, and not unlike some of the slow movements of Joseph Haydn. Herr Otto Schmid, who discovered the Symphony and lent the score and parts to the Conservatoire, has made the life and works of Michael Haydn his special study. He informs us that according to authentic chronological and thematic indexes in his possession this particular work was completed on September 28, 1784. This would seem to prove that, instead of its fugal *Finale* having been inspired, as some critics thought, by the Fugue in Mozart's "Jupiter" Symphony, it is not at all unlikely that the latter composer's choice of a fugue—in the same key too!—for the *Finale* to that masterpiece was suggested to him by the work which has just been resuscitated. For the "Jupiter" was not composed till 1788. We have all read a pretty tale relating how Mozart heard a certain fugue by Clementi praised, and how, not thinking much of the piece himself, he undertook to write a better one on the same subject; whereupon he sat him down and composed the wonderful "Zauberflöte" Overture. Can it be that the matchless "Jupiter" *Finale* was written in some such spirit of rivalry? It would be a fascinating conjecture.

NOBODY who consults the pages of booksellers' catalogues, or the publishers' announcements in the newspapers, can fail to be struck with the number of novels recently published in which music plays a more or less important part. "A Bayreuth Pilgrimage," "A Daughter of Music," "Music hath Charms," "Doreen, a Singer," and "A New Note" (in which the heroine is a pupil of Joachim's) have all appeared in the last few months; while in the last piece produced at the Haymarket the principal female character was a professional singer. Whether all these evidences of literary interest in an art which Mr. Andrew Lang once declared, if a sacrifice was called for, might perish before all the others, are a matter for congratulation or not, is a question which does not admit of an immediate answer. The famous remark of Pericles that women (not New Women) best fulfilled their destiny when they were least talked about, is applicable to other things besides the fair sex. A great deal of modern talk about music—especially the talk in novels—is by no means calculated to further the interests of that art. In Mr. du Maurier's "Tribby," for instance, the gratuitous tirade against Wagner is one of the most infelicitous passages in a clever and striking novel. Still, with all its prejudices and limitations, Mr. du Maurier's treatment of the

subject is preferable to the conventional rhapsodies of the average novelist. *Tribby* at least is represented as having undergone an arduous training, while the regulation heroine, who electrifies her hearers by her "rich" and "glorious" contralto voice, generally dispenses with any instruction whatsoever.

THAT WALTZ.

WE danced. Of sweet maidens, the sweetest,
To see her was perfect delight;
Her feet were the smallest and fleetest,
Her figure so gracefully slight.
I thought, as we glided in delicate dance,
That nothing was wanting just then to enhance
The pleasure of living, thus favoured by chance.

WE danced. I was carefully clasping
Her waist, of so tiny a girth;
Her hand I was tenderly grasping,
It seemed heaven here upon earth.
The music was that of Apollo's own lyre,
Such sweetness, such languishing pathos, such fire!
Apparently played by a heavenly choir.

WE danced. I was hers, hers for ever!
To say I was not would be false.
Enraptured, I fancied there never
Was music so sweet as a waltz.
As we went round the room, gay with flowers and palms,
I scorned all sonatas, songs, symphonies, psalms,
And thought, "Grieg is gammon, drat Dvorák, blow Brahms!"

WE danced. She danced simply divinely.
She spoke. What a voice, soft and low!
That waltz, as they played it, so finely,
Surpassed any music I know.
I thought, "All the Wagnerites must be obtuse,
Beethoven and Bach deserve only abuse,
Poor Chopin and Schubert may go to the deuce."

WE danced—till the music was finished;
We talked—till the music began.
My joy then was somewhat diminished,
She danced with a horrible man.
A fool, he was very much taller than I;
His silky moustache was so black—was it dye?
She seemed to admire him, I cannot tell why.

THEY danced. All the while some poor duffers
Strummed, fiddled, with horrible sound.
What exquisite torture one suffers
When errors in music abound!
I thought of that waltz with a D that was big;
I felt in a fury, I cared not a fig
For any contemptible, capering jig.

THEY danced. I reflected that dances
Should give no sane person delight;
A fool with a flirt twirls and prances,
I hate the ridiculous sight.
But, more than the movement, the music is bad.
When School Board pianos teach infants, how sad
That anyone likes it! Such noise drives me mad.

THEY danced. I could bear it no longer,
That vile, inharmonious din;
My hatred of waltzes grew stronger,
Another would shortly begin.
I fled, with the speed of a cat-pursued mouse,
And thought, as I hurried away from the house,
"I'd hang all composers like wretched old Strauss."

FACTS, RUMOURS, AND REMARKS.

MR. WHATELY W. INGALL, writing to the *Lewisham Gazette*, states his desire to see in every town and important village throughout the land—(I.) a Concert hall, (II.) a permanent orchestra of recognised ability, (III.) a really capable conductor, (IV.) fixed weekly Concerts. This savours of the millennium; nevertheless, we all join Mr. Ingall in his aspiration. Wishes are as free as thoughts.

How does Mr. Ingall propose the attainment of such a musically blissful state? He answers: "There is one method which has commended itself to my mind as being feasible—to establish an orchestral rate payable upon the fixed assessment by the entire body of ratepayers." If it be suggested that the rates are already a burden grievous to bear, and that ratepayers are showing an impatience of local taxation which cannot be called ignorant, being founded on accurate knowledge of where the shoe pinches, Mr. Ingall is ready with a reply. Says he: "We pay many rates now which I should personally be glad to see lowered, particularly those applicable to the Union Infirmary and School Board, in regard to which the better-class ratepayers reap absolutely no advantage, and often they operate to their direct detriment." Having lowered these rates—by stinting the comforts of pauper patients and the education of poor children, in which the "better-class ratepayer" does not participate—and having obtained his orchestra rate, concert hall, conductor, and band, Mr. Ingall would give free admission to all ratepayers, "who could be allotted positions in accordance with formed groups of assessments," the result of which, I suppose, would be that the hundred-pounders would sit by themselves in the best places, and so on. It is not absolutely necessary, perhaps, to make any comment upon Mr. Ingall's suggestions as a whole.

On the 13th ult. Miss Margaret Fowles, founder and, for more than twenty years, Conductor of the Ryde Choral Union, presided at a performance of "The Messiah," and then took her leave of the institution she had built up. Ill health, not weariness in well doing, dictated the lady's retirement, and I, for one, join in the hope expressed by the donors of a gold watch, "that it would mark time for many years with the truth their esteemed conductress had always shown."

WITH reference to the event just recorded, an incident took place which does not reflect much credit upon the Bumblefoot of Ryde. At a meeting of the Town Council held two days before the Choral Union Concert, a letter was read in which Miss Fowles, after pointing out special circumstances, expressed a hope that the Mayor and Corporation would attend the performance. Other business being taken up, Councillor Blackall asked whether the Mayor would answer the letter. His Worship replied that it was addressed to the Council, not to himself. Councillor Blackall: "Can we speak on it now?" The Mayor: "The letter was acknowledged, but we can't discuss it." Upon this, the Councillor pointed to No. 1 on the agenda: "To consider any letter addressed to the Mayor, the Council," &c., "and to pass such resolutions thereon," &c. The Mayor met this by a Standing Order and ruled that the matter could not be discussed; he was, however, willing to put a resolution that the Alderman and Councillors accompany the Mayor to the Concert.

MR. BLACKALL then moved a resolution to the effect stated, dwelling upon the usefulness of the Choral Union and the good work done by Miss Fowles. His speech ended, the Mayor wished to know whether robes were expected to be worn. The Councillor did not care about the robes, but wished the attendance to be an official act. At this juncture up rose Councillor Pollard labouring under a difficulty. "If every place be taken," said, in effect, Councillor Pollard, "where are we to find seats?" The Corporation "gave it up," and, the resolution wanting a seconder, passed to the next business. I wonder when Mr. Ingall will see an orchestra rate made in Ryde?

THE good feeling which prevails among the musicians of Gloucestershire has just been manifested anew. At a recent meeting of the Gloucester Festival Committee it was resolved to invite the Bristol Orpheus Society to attend the only secular Concert in the programme, and perform a selection from their repertory. The invitation has been cordially accepted by Mr. Riseley and his capital gleemen. It is understood that the Bristolians will not only give their services, but pay their own expenses. That they will receive an enthusiastic welcome is, of course, assured.

"WAGNER Nights" we know, but Birmingham has just had a Wagner Day, the Royal Carl Rosa Company performing "Tannhäuser" in the morning and "Lohengrin" in the evening. This was a very considerable stage achievement.

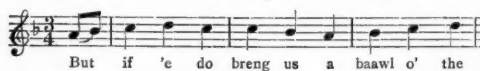
A RECENT number of the *Cornishman* contained a sonnet on "Rubenstein," the author of which seems to be labouring under an idea that Anton Rubinstein—who, of course, is meant—was a Pole. He speaks of "Poland's loss" and describes an audience rising "as if Poland's dead was there." This is a strange mistake. Rubinstein, born a Russian, came, on his father's side, of a family of Polish Jews, while his mother was a German Jewess. Out of this mixture it is difficult to evolve a Pole.

I NOTE, in the journal above-named, a contribution from "A Lover of Sweet Sounds" on the subject of a Recital by Slivinski. It contains a description of the pianist, who, I learn, "has not a leonine mane, like his fellow-student, Paderewski, to form a halo of attraction and interest." But, "the man is emotional to his finger-tips, prepared to be lulled into dreamland by some fairyland echoes, or jump with delirious and tingling ecstasy as a tremendous crash of harmony bursts with electric force and the room rings with the resonant music." I had no idea that Slivinski was thus neurotic.

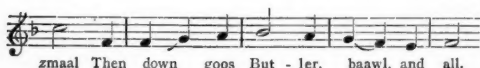
CONTINUING his description, "A Lover of Sweet Sounds" says: "But this man, Slivinski, gathered together his whole muscular and nerve power, raised his hands to the level of his head, and smote the keyboard with the loosened fury of a catapult; but our feelings rose with the outburst of blended sounds, and the final terrific bang in Mendelssohn's 'Wedding March' was only a climax of delight." Paul Hentzner, who travelled in this country 300 years ago, said: "The English are fond of loud noises." The intervening centuries have not changed some of us.

A TRANSPONTINE journal inserted a curious report of the successful Concert lately given by the South London Orchestral Society, under Mr. G. A. Higgs. The orchestra, it was said, "essayed with Mozart's Symphony in E flat." "It was a big task," the writer continues, "but a brilliant performance. For slow and quick movements it was a triumph of musical accomplishments for a local choir." Again, on the subject of Mr. German's Dances in "Henry VIII": "Part 2 opened with three selections by the orchestra, being three sweet old German dances of the time of Henry III." "The choir" did very well with these, in the opinion of the writer.

I HAVE read with much interest the letter from Mr. Frank Kidson which appears in another column, more particularly the part referring to "Gaarge Ridler's Oven." So many years have passed since the tune, as sung by the peasantry of the Vale district, was familiar to me, that I cannot venture to speak with confidence; but the air of the "Waayzailers' Zong," as given by Mr. Kidson, wakens no recollections of "Gaarge" in my mind. "George Ridler" may be so sung by the "hill-men," between whom and the people of the Vale there used to be little in common, save, perhaps, a disposition to fisticuffs. I recognise the "Wassail" tune reprinted from Chappell, but it differs materially from that I used to know. Some twenty years ago I asked a musical friend in Gloucestershire to note it down as sung by a well-known local minstrel. This he did, after the said minstrel had held his mouth "under the good yaale tap" for a considerable period. I have, unfortunately, mislaid the MS., but may state, from personal recollection, that the tune was in 3-4 not C, and that the last two phrases ran thus—



But if 'e do breng us a baawl o' the



zmaal Then down goos But - ler, baawl, and all.

The "Wassail Song" may still be heard at Christmas time, and I will endeavour to have it re-written.

NEWS of the death of Mr. Charles Severn, the once well-known violoncellist and contrabassist, has just reached me. He was in his ninetieth year, and, therefore, with his removal another link connecting our own day and the beginning of the century has parted. Mr. Severn was a Court musician when the Queen ascended the throne, and played at her coronation. The scarlet and gold coat he wore on that occasion is still preserved. He took part, also, in the first performance of "Elijah" at Birmingham. He was a member of the opera orchestra for nearly fifty years, and during forty-six years held the post of organist at Islington Parish Church. Charles Severn was, I believe, a brother of the painter whose name is famous in connection with Keats, and an uncle of Mr. Arthur Severn.

A CORRESPONDENT writes: "As a pendant to your anecdote about the co-operation of 'Lohengrin' and 'Carmen,' I may mention that an English lady at Munich was heard to inform her friend that she was going to hear 'Lohengrin' sung by 'Madame Sans Gène.'"

JOSEPH BENNETT.

SAVOY THEATRE.

THE saying about returning to one's first love is exemplified by the present association of Frank Burnand and Arthur Sullivan. Near upon thirty years ago these gentlemen worked together, producing "Cox and Box" and the "Contrabandista," with every prospect of continued success. But soon the musician was attracted by a new charmer; the Gilbert-Sullivan alliance was formed, and a second outlook of continuity opened up. Alas, this is a changeable world! The seeming inseparables parted asunder, and now we have Burnand-Sullivan once more. We also have the "Contrabandista" again—the old "Contrabandista" of St. George's Hall, with an expanded story, much new music, and vastly greater pretensions. Among those who took part in the original production were Miss Arabella Smythe, Miss Lucy Franklein, and Mr. Shaw, and no doubt there are many who remember that admirable comedian's clever delivery of the song "From rock to rock." To a majority, however, of present playgoers, the "Chieftain"—for the work has been re-named—is altogether new. Nearly a generation—twenty-seven years, to be precise—has passed since the "Contrabandista" ran its course on the German Reed stage, and in that time there are many exits from and entrances upon the stage of life. Curiosity, therefore, ministered to the success of the enlarged and amended opera, as produced at the Savoy, on the 12th ult.

Mr. Burnand humorously confesses to having been misled in 1867 as to the adventures of Mr. Grigg among the bandits. When that excellent representative of Twickenham respectability was captured and compelled to become a robber chief and husband of a robber chief's widow, he did not escape, as the librettist first thought, in the train of soldiers who released his fellow-prisoner, Rita. Later information shows that Grigg remained at his double post till ransomed, in the regular manner, by Rita's martial lover and deliverer, Vasquez. During that time, all communication with Mrs. Grigg at Twickenham ceased, whereupon the good lady took ship for Spain in search of the lost one; on arrival, engaging as courier the runaway husband of the chieftainess whom Grigg had been compelled to wed. Here was a fresh development—materials for a "pretty coil." The new part of the story is devoted to telling how all knowledge of Grigg's matrimonial escapade was concealed from his lawful wife, and how the chieftainess contrived to capture her original partner. We need not enter into details, with which, by this time, readers are familiar; but the fun of the libretto, its smart verses and often witty dialogue, call for acknowledgment. The opera, as a stage work, is a capital piece of fooling and keeps the audience in a desirable state of merriment till the curtain falls.

Sir Arthur Sullivan has retained much of the music in the old first act of the "Contrabandista," and that with no greater change than some strengthening of the orchestral part involved. We may regard this as more or less well-known, for, though the first version has not been played of late years, many numbers from it have become public property. Granting all the merits claimed for the music of 1867, we are bound to declare that of 1894 far superior at all points. It belongs to the best work of its kind from the same pen, alike in gracefulness, humour, and exhilaration of spirit. One might imagine the composer as determined to show that the experience of more than a quarter of a century could prove of infinite value even in the region of comic opera, where the musician's task is generally supposed to be easy, though, in point of fact, exceedingly difficult. We can hardly select particular numbers for special approval, since all are so good; besides, general praise in the case of a Sullivan opera is at once understood to involve a lot of excellences with which everybody is acquainted. Our readers may safely put their money on the "Chieftain," and be assured that it will purchase an enjoyable evening. The piece is admirably staged, and played in a satisfactory manner, the principal parts being sustained by Miss St. John, Miss Brandram, Miss Perry, Mr. Walter Passmore, Mr. Courtice Pounds, Mr. Scott Fiske, Mr. Temple, and others. Though he should have been at home nursing his sprained ankle, Sir Arthur Sullivan conducted the first performance, and had the pleasure, with Mr. Burnand, of seeing the opera enthusiastically received.

ROYAL CHORAL SOCIETY.

VERY great regret was naturally felt at the unavoidable absence, through serious illness, of Sir Joseph Barnby from his accustomed post in the Albert Hall, on the 13th ult., when the performance of Berlioz's "Faust," which is now regarded as an annual event, took place. Mr. Randegger, however, who has many times conducted the French master's work, was happily available, and the orchestra and chorus naturally did their best for the sake of their indisposed chief and for his esteemed *locum tenens*. The audience was evidently pleased with the rendering of the Hungarian March and the Dance of Sylphs, for both were warmly encored. The veteran artist, Signor Campanini, displayed his pure Italian vocal method in the somewhat ungrateful part of the hero, and it is understood that he will in future reside principally in this country for the purpose of concert as well as operatic engagements; Miss Ella Russell was praiseworthy as *Marguerite*, and Mr. Andrew Black was unexceptionable as *Mephistopheles*. The next performance will be "The Messiah," on the evening of New Year's Day.

LONDON SYMPHONY CONCERTS.

HUMPERDINCK's delightful Prelude to "Hansel und Gretel" was repeated "by desire" at the third Concert, on November 29, and was still more appreciated than on the occasion of its first performance. It opened the programme and was followed by a most artistic rendering, by Miss Agnes Janson, of "La Captive," the beautiful "Reverie" for contralto, with which the genius of Victor Hugo inspired that of Hector Berlioz. Miss Janson was equally successful (in spite of the excessive loudness of the orchestra) in Mr. Henschel's noble ballad "There was an ancient King." The places of honour were given to Schubert's B minor Symphony (which, under Mr. Henschel, is always sure of a sympathetic rendering) and Herr David Popper's Suite for violoncello and orchestra, called "Im Walde." The distinguished violoncellist being his own interpreter, the charm of his playing and of the clever and ingenious pieces themselves combined to produce an effect the extent of which was demonstrated unmistakably by the audience, who insisted successfully on a repetition of one of the numbers. The Suite is full of fancy and is capitally scored. Wagner's "Huldigungs" March, played at a pace which deprived it of all dignity, brought the Concert to a close.

The fourth Concert, which took place on the 13th ult., was chiefly remarkable for a really magnificent performance of Beethoven's C minor Symphony. The band, on this occasion, consisted of the "Scottish Orchestra," and its performance of the familiar work showed of what excellent material it is composed. Every little phrase was played with an intelligent comprehension of its meaning that aroused the attention even of the most *blasé* listener. The first movement was taken rather more slowly than usual, the result being that its ruggedness and almost savage persistence were intensified to a remarkable degree. A more tender and freely phrased reading of the slow movement we have never heard, and a perfectly wonderful *pianissimo* was secured in the famous passage on a drum "pedal" that ushers in the *Finale*. Mr. Emanuel Moór played his new Pianoforte Concerto, which, though it contains an abundance of interesting melodic material, made no great impression. The composer seems to have overlooked the necessity, in a work of such dimensions, of a central idea or dominating influence; and a certain amount of patchiness and aimlessness made itself felt very strongly in consequence. Dr. Mackenzie's now quite popular "Britannia" Overture, Liszt's beautiful symphonic poem "Les Préludes," and Saint-Saëns's "Danse Macabre" were the remaining orchestral pieces, and "Elizabeth's Greeting" from "Tannhäuser," well sung by Miss Medora Henson, completed the programme. The fifth Concert, on the 17th inst., is to include Mozart's E flat Symphony and Saint-Saëns's Fourth Concerto for piano-forte, the solo part of which will be played by M. Diemer.

WAGNER CONCERTS.

"SOCIETY" again mustered in force at the last Concert directed by Herr Mottl, and by its attitude proved that

Wagner's music has now reached the most dangerous epoch of its career. It has become fashionable, and the consequences which generally attend that kind of success are of a nature to cause anxiety among those who love Wagner because they understand him. That which has become strong on ridicule and insult may find it less easy to figure with impunity as a fashionable fad. We have, of course, no desire to identify sincerity with the shilling seats, or its opposite with a sofa stall; but we cannot help feeling that if intelligent musical appreciation were so great among us as an optimistic view of the crowd present on this occasion might suggest, it would manifest itself in favour also of other music more often than is at present the case. *Genuine* comprehension of the great in art, and its recognition under one manifestation only, involves a contradiction in terms. The programme consisted of the Prelude and "Good Friday" scene from "Parsifal," the "Meistersinger" Overture, that to "Die Feen," the "Lenz-lied" from the "Walküre," *Lohengrin's* narrative (from the third act of the opera), Liszt's symphonic poem "Mazeppa," Berlioz's "Carnaval Romain" Overture, and the "Kaisermarsch." The vocalists were Mr. Plunket Greene—whose singing of *Gurnemans's* music was full of dignity, pathos, and charm—and Herr Willy Birrenkoven, a recent *Parsifal* at Bayreuth, who, on this occasion, made his first appearance here. He sings with plenty of intelligence and feeling. His voice is a fine one, and its production is comparatively free from the defects of the German school. Herr Mottl's conducting, though marked by the qualities already referred to in these columns, fell somewhat short of perfection—in the matter of breadth particularly. We shall gladly welcome his return, which has, we hear, been already arranged for, and hope that by that time the disposition to over-rate his merits, which involves an injustice to others, will have abated. It is good to remember that there were strong men before Agamemnon.

CRYSTAL PALACE CONCERTS.

IN honour of Rubinstein the Concert of November 24 was partly changed, pieces by the Russian master being substituted for some of those in the arranged programme. The chief number in the scheme, however, the "Eroica" Symphony, was, of course, retained; indeed, its selection so long beforehand for the Concert destined "to celebrate the memory of a great man," must be regarded as a very remarkable coincidence. Rubinstein's D minor Pianoforte Concerto was very artistically played by Miss Adeline de Lara, and his Overture to "Dimitri Donskoi," two of his pianoforte pieces, and two of his songs were also included. These were sung by Mr. Santley, who also introduced a song that was quite unworthy of his distinguished talent.

The Concerto in C for violoncello and orchestra, introduced by Herr Popper at the Concert of the 1st ult., is attributed by that eminent virtuoso to Haydn. Unfortunately, the evidence adduced is inconclusive. The solo part was given to him by an old amateur in Vienna some twenty years ago, but it has not transpired whether the manuscript affords any clue to the identity of the author. As no traces of the accompaniment could be discovered at Esterházy or elsewhere, Herr Popper has himself scored the work for an orchestra of the usual dimensions of Haydn's Concertos, and acquitted himself of the task with conspicuous skill and discretion. The Concerto, which is in three movements—an *Allegro Moderato*, an *Andante*, and an *Allegro vivace*—is of a decidedly pleasing character, and, if not written by Haydn, is certainly thoroughly Haydn-esque both in form and spirit. Needless to say, it lost nothing of its due effect as interpreted by Herr Popper, who also introduced a very clever and well-written Hungarian Rhapsody of his own composition. Mr. German conducted an excellent performance of the Suite arranged from his incidental music to "The Tempter." The sombre but richly scored Overture is the strongest and most impressive number of the Suite, but the Berceuse and Bacchanalian Dance are both excellent in workmanship and picturesque in colouring. Mr. Manns's poetic rendering of the "Unfinished" Symphony of Schubert is too well known to call for detailed notice. The playing of the wood-wind quartet, however, deserves

special praise. Miss Marie Brema sang two beautiful old Italian songs—"Se bel rio," by Rontani, and "Già il sole," by Alessandro Scarlatti—to an orchestral accompaniment added by Mr. S. P. Waddington, and rather perfunctorily played by the band. She was, however, very successful in two old Irish melodies, "Emer's Farewell to Cucullain" and a "Battle Hymn," specially orchestrated for her by Professor Stanford, the sentiment of the latter in particular being admirably brought out by her fervid style and admirable enunciation. The programme was completed by the Overture to "Tannhäuser."

On the following Saturday Mr. Manns revived the beautiful Symphony of Haydn known as "La Reine de France," which had not been heard at the Crystal Palace since 1866, and introduced to the Sydenham audience Goldmark's striking and picturesque "Sappho" Overture, which, it is worthy of note, occupied rather longer in performance than the Symphony. Both works, especially the Symphony, were finely played. Mdlle. Clotilde Kleeberg gave an admirably clear and incisive rendering of the solo in Beethoven's E flat Concerto (No. 5), but her minor solos were hardly worthy of her talent. Mr. Stewart Macpherson's "Idyll" for orchestra, which was heard for the first time, proved an agreeable trifle, though its merits are decidedly of a negative character. Mr. Ben Davies, who, we rejoice to see, is now rarely, if ever, heard in songs unworthy of his great ability, gave an admirable account of himself in *Siegmund's* "Love Song," from "Die Walküre," and *Lieder* by Robert Franz.

The programme of the tenth Concert, given on the 15th ult., was entirely devoted to the compositions of French composers. When, let us ask, is a French conductor likely to return the compliment? The great attraction of the afternoon was the performance, in its entirety, for the first time at the Crystal Palace, of Berlioz's remarkable dramatic Symphony "Roméo et Juliette." Most of the finest movements of this brilliant, though unequal work are known to Concert-goers, but they undoubtedly gain greatly by being heard in their proper context; while of the less familiar scenes the Funeral March and Lamentation over *Juliet*, and the splendid *Finale*, with its triple chorus, proved highly impressive. The orchestra played very well indeed, and the chorus acquitted themselves creditably on the whole. Of the principals, Mr. Norman Salmond was conspicuous by his fine singing in the rôle of *Friar Laurence*, while Miss Dewes and Mr. Wareham were moderately successful in the contralto and tenor solos respectively. The miscellaneous second part included the graceful Overture, "La Chasse du jeune Henri," by Méhul, and a somewhat invertebrate "Méditation" from Massenet's "Thaïs."

MR. MOBERLY'S CONCERT.

AMATEUR orchestral societies have within the present generation obtained prominence in the musical life of London, but it has been reserved for the reverend gentleman whose name heads this notice to bring to prominence and admiration in the metropolis an association of seventy-five lady performers on stringed instruments. We have, on previous occasions, spoken in terms of praise concerning Mr. Moberly's fair amateurs, but their playing at the Concert in the Princes' Hall, on the evening of the 4th ult., eclipsed all previous efforts. The selection of the programme, no less than its interpretation, was eminently commendable, the principal features being quite unfamiliar to ordinary frequenters of Concerts. The first piece was Handel's spirited Concerto Grosso in D minor, with solo parts for two violins and violoncello, excellently played by Misses Winifred Holiday, Amabel Marshall, and Maud Fletcher. Then Russian music assumed prominence, the first number in this direction being a "Mélancolie," by Napravnik, a composer Czechish by birth, but Russian by many years' residence and artistic labour. Next came pieces by Borodin and Rymnsky-Korsakoff, and finally Tschiaikowsky's piquant Suite in C (Op. 48), which the regretted composer conducted at a Philharmonic Concert in 1888. The vocal pieces, rendered by Mrs. Hutchinson and Miss Margaret Barter, were scarcely less interesting. Two songs by J. J. Rousseau, arranged by Mr. J. A. Fuller Maitland, pleased greatly; and the airs and duets of De la

Borde (a contemporary and pupil of Rameau) and Cherubini were also agreeable features of a remarkably artistic entertainment. The playing of the young ladies was marked throughout by vigour and refinement.

MONDAY AND SATURDAY POPULAR CONCERTS.

It will be unnecessary to deal at length with Mr. Arthur Chappell's entertainments this month; but in order to render the record complete we must commence with the Concert of Saturday, November 24, when Lady Hallé led a beautiful performance of Mozart's Quintet in G minor, the programme likewise containing Chopin's Fantasia in F minor (Op. 49), played with refinement by Madame Haas, and Rubinstein's favourite Sonata in D for pianoforte and violoncello (Op. 18), in which she was joined by Mr. Whitehouse. Miss Florence Lenton made a moderately successful appearance as the vocalist. The programme of the following Monday was of an equally quiet nature, but Madame Haas might easily have selected something more suitable than a transcription of Bach's great Organ Prelude and Fugue in A minor as her pianoforte solo. Mozart's Quartet in F (No. 8), Brahms's Sonata in G for pianoforte and violin, and Chopin's Introduction and Polonaise for pianoforte and violoncello (Op. 3) were the concerted works in the scheme, and Miss Florence Christie gave much pleasure by her tasteful singing of Brahms's "Mainacht," Sullivan's "Willow Song," and the Old English ballad, "Golden Slumbers."

Adverse meteorological conditions doubtless affected the attendance on Saturday, the 1st ult., for the programme was attractive. Schubert's Quartet in A minor (Op. 29), sometimes known as the "Hungarian" Quartet, and always a favourite, and Beethoven's magnificent Pianoforte Trio in D (Op. 70, No. 1) were the concerted works, and the pianoforte solo was Weber's brilliant Sonata in C (No. 1), for the revival of which, as well as for an artistic rendering, Miss Agnes Zimmermann deserves thanks, for Weber's Sonatas have been rather neglected of late. The vocalist was Mr. Santley, who sang with his customary vigour Handel's air "Nasce al bosco," and three not very interesting though neatly-written songs by Ellen Wright. Mr. Ould did good service as the violoncellist on this occasion.

The programme of Monday, the 3rd ult., commenced with an interesting novelty—namely, Frederic Smetana's String Quartet in E minor, this being the first time that the name of the deceased Bohemian composer has appeared at these Concerts. Among modern Czechish musicians Smetana certainly holds a high place, and he is much entitled to regard as a preceptor of his more gifted fellow-countryman, Antonin Dvorák. The Quartet is more noteworthy for general Bohemian characterisation than for individuality. The themes are all bold and strongly rhythmical, if somewhat rugged in phraseology, and the workmanship is decidedly free in outline and detail; but the work interests because it is so far removed from conventionality. It is national music, and, as such, commands more attention than "Kapellmeister" music. The interpretation was somewhat rough, but the reception of Smetana's work was very cordial. By some accident a little-known Fantasia in C minor, by Mozart, was analysed in the book; but Mr. Slivinski played the familiar Fantasia associated with the masterly Sonata in C minor. Miss Thudichum gave an intelligent rendering of Massenet's expressive song "Pensée d'Automne," and Schumann's Pianoforte Trio in F (Op. 80) concluded the Concert.

At the Concert of Saturday, the 8th ult., the revised version of Brahms's early Pianoforte Trio in B major (Op. 8) headed the programme, Mr. Emil Sauer making his first appearance at Mr. Arthur Chappell's performances. Those who listened attentively must have been fully satisfied with his share in the Trio, as he subordinated his individuality, and did not make his part obtrusive. Subsequently, Mr. Sauer gave Chopin's Sonata in B minor (Op. 58) as effectively as at one of his recent Recitals, and though recalled five times firmly declined to play again. For this he should be praised. So should Miss Fillinger for introducing a few of the German Volkslieder recently collected and edited, with new and tasteful accompaniments, by Johannes Brahms. They are delightful

lyrics, and Miss Fillunger sang the selection on this occasion with the utmost taste. We shall hear more of these songs in due course.

On Monday, the 10th ult., Smetana's Quartet was repeated with increased effect. Mr. Isidor Cohn played Schubert's "Wanderer" Fantasia in C (Op. 15) correctly, though without much expression, and Brahms's Pianoforte Quartet in G minor (Op. 25) completed the number of instrumental works. Miss Dale sang in a charming manner two songs by an Italian composer named Putti, and Bemberg's "L'Amour est pur," from "Elaine." There was an overflowing attendance at the last Saturday Concert before Christmas, on the 15th ult., when Mr. Sauer was again the pianist. His rendering of Beethoven's great Sonata in F minor, known as the "Sonata Appassionata," was rather too effeminate to be altogether satisfactory to lovers of the Bonn master's music; but Mr. Sauer deserves commendation for again steadfastly declining an encore. His share in Rubinstein's Pianoforte Trio in B flat (Op. 52), in which the other executants were Lady Hallé and Herr Popper, was wholly praiseworthy. Miss Esther Palliser was very pleasing in songs by Schumann and Massenet, and Beethoven's Quartet in G (Op. 18, No. 2) completed the programme.

At the final performance before Christmas, on Monday, the 17th ult., a capital programme was headed by Dvorák's latest Pianoforte Trio in E minor (Op. 90), entitled "Dumky"—a title for which, we are told, there is no exact English equivalent, the nearest being "elegies." Dvorák has used it before in his instrumental works, and in the present instance there are no fewer than six examples of the "Dumka." The Trio is curiously constructed, consisting of a number of brief sections, instead of four movements in the usual forms, so that the term fantasia might well apply to it. Like everything of Dvorák's, it is purely original music, owing nothing to any other composer. As a matter of justice, it should be said that Mr. Isidor Cohn was the first to introduce the "Dumky" to London amateurs, at a Concert in St. James's Hall, on June 12 last. On the present occasion the pianoforte part was taken by Mr. Leonard Borwick, who subsequently gave an intellectual and, as to manipulation, wonderfully accurate rendering of Schumann's Etudes Symphoniques (Op. 13). The only other concerted work was Haydn's Quartet in E flat (Op. 71, No. 3). Miss Thudichum was again the vocalist, and rendered songs by Schäffer, Lassen, and Saint-Saëns with purity of style.

THURSDAY SUBSCRIPTION CONCERTS.

THE first part of the Concert in the Queen's (Small) Hall, on the 6th ult., consisted solely of compositions by Schumann. The most elaborate example of this master was the Trio in F (Op. 80) for pianoforte, violin, and violoncello, rendered in the most sympathetic manner by Messrs. Septimus Webbe, Otto Peiniger, and Hans Adolf Brouil. The "Stücke im Volkston," played with finish by Mr. Brouil, also figured in the programme. Miss Ethel Bevans acquitted herself well in the song "Jephtha's Daughter" (Op. 95), and Mr. Franklin Clive earned approval for his delivery of the ballade "Belshazzar" (Op. 57). Mr. William Nicholl successfully terminated the Schumann selection by singing, with perfect command of the minutest gradations of feeling, "Wenn ich in deine Augen seh'" (Op. 24, No. 4) and "Widmung" (Op. 25, No. 1). In the second part this true artist imparted renewed interest to Sullivan's "The Sailor's Grave," and Miss Ethel Bevans made further friends by her reading of Goring Thomas's "A Summer Night." Mr. Clive was also excellently suited in his songs. Mr. Peiniger gave as violin solo Sarasate's arrangement of Chopin's Nocturne in E flat, and Mr. Webbe played the Polish composer's Nocturne in F sharp minor and Henselt's "Si oiseau j'étais."

MR. EMIL SAUER'S PIANOFORTE RECITALS.

It would seem as if the unexpected appearance of such a gifted performer as Mr. Emil Sauer had frightened away other foreign pianists from London, for beyond his

appearances at St. James's Hall very little has to be recorded in the way of Pianoforte Recitals during the past few weeks. The first two performances of the Hamburg artist and virtuoso were noticed last month, and the remaining six may be conveniently summarised. At the third, which took place in St. James's Hall, on November 29, he gave a somewhat feminine reading of Beethoven's Sonata in F minor (Op. 57), and the inartistic transcription of Wagner's "Tannhäuser" Overture might well have been omitted; but in Brahms's early Scherzo in E flat minor (Op. 4), Chopin's Fantasia in F minor (Op. 49), and minor pieces by Raff and Liszt, Mr. Sauer was heard at his best, and fairly electrified the audience. The 3rd ult. was the date of the fourth Recital, when splendid performances were given of Schubert's Fantasia in C (Op. 15) and Chopin's Sonata in B minor (Op. 58)—exquisite touch, marvellously correct execution, and poetic feeling being for once in close alliance. The fifth Recital took place on Friday afternoon, the 7th ult., at which a singularly fine and generally artistic rendering was given of Beethoven's early Sonata in C (Op. 2, No. 3), and various minor pieces by Weber, Schumann, Chopin, Henselt, and Liszt. Another Beethoven Sonata headed the programme of the sixth Recital, on the following Monday, the work being that in G (Op. 31, No. 1), which shows the master in his most genial mood. The slow movement of this was played with exquisite beauty of tone. Smaller compositions, by various composers, were included, and gave the audience a very high degree of pleasure. Not so the opening piece of the seventh performance, on the evening of the 14th ult., which consisted of a disarrangement of Bach's Organ Prelude and Fugue in D, by D'Albert. Mr. Sauer made amends by a striking, if not wholly convincing performance of Beethoven's "Waldstein" Sonata, and various pieces by Schumann, Chopin, Dubois, Grieg, and Liszt. Mr. Sauer took his farewell, for the present, on the 17th ult., his programme including Beethoven's brief Sonata in F sharp (Op. 78), which is not often played. His performance of this, as well as of other smaller works by Schubert, Schumann, Mendelssohn, Chopin, Henselt, Sgambati, and other writers, was rather quieter than usual—a matter that was explained by the statement that Mr. Sauer was unwell. At the close there was a remarkable demonstration, and the artist was persuaded into giving two extra pieces. Mr. Sauer must be fully convinced that he has won his way into the affections of London amateurs, and that he will be warmly welcomed when he returns to us next Spring.

MR. PLUNKET GREENE AND MR. LEONARD BORWICK'S RECITALS.

THE Song and Pianoforte Recitals recently commenced by the artists above-named are at once instructive and enjoyable, and they should be continued if practicable. The second, which took place at St. James's Hall, on Friday afternoon, the 14th ult., included a remarkably interesting number of songs. In the first series were Tannhäuser's "Busslied," composed, as to the melody, but certainly not as to the accompaniment, about 1240; other antiquarian songs dating from the fourteenth century, and beautiful modern lyrics by Brahms, Cornelius, and Hubert Parry. The second batch of vocal pieces was from the collection of "Songs of the English Counties," collected and edited by Miss Lucy Broadwood and Mr. J. A. Fuller Maitland. It is rightly said that they do not possess the dramatic force of Celtic tunes, but they are exceedingly interesting, though the endeavour to identify a song with some particular county can rarely be successful, for many of these old lyrics may be found in differing versions in various counties. The selection of seven plaintive and humorous songs was admirably rendered by Mr. Plunket Greene. Concerning the pianoforte solos there is less to be said, but they included a vigorous Toccata in A by Purcell, Mozart's Sonata in D major (the finest and most elaborate of several works in this key), Beethoven's Variations in C minor, and some minor pieces by Schubert, Schumann, Mendelssohn, and Chopin, all of which were beautifully played.

A DOLMETSCH CONCERT.

At the Hall of Clifford's Inn, Fleet Street, on the 6th ult., Mr. Dolmetsch gave another of his delightful Concerts. This time, however, nothing more "ancient" than Bach was heard, the master being represented by the Concerto in D minor for harpsichord, with string quartet accompaniment; the Sonata in G for flute and viola d'amore, with accompaniment for harpsichord and violoncello; and the "Bauernkantate." But the "oldest inhabitant" of the metropolis cannot recall a performance of the last-named, and the Concerto and Sonata are certainly new to the present generation. Mr. Dolmetsch should be warmly thanked for bringing these admirable works to a hearing. As to the cantata, its humour and popular tone would make the neglect which has been its portion very difficult to explain, were we not accustomed to the dullness of the average Concert-giver. A more delightful and "taking" work it would be difficult to find; and it foreshadows Haydn and Mozart, in their popular moods, more, perhaps, than any work that preceded these masters. The soprano and bass solos (recitatives and airs) were sung with perfect taste and finish by Mrs. Hutchinson and Mr. David Bispham, and the accompaniments, for string quartet, flute, horn, and harpsichord were admirably played. These are "the names of the players": violins, Mr. A. Dolmetsch and Mr. J. A. Milne; viola, Mr. W. A. Boxall; violoncello, Miss H. Dolmetsch; flute, Mr. A. P. Vivian; horn, Mr. W. Blandford; viola d'amore, Mr. A. Dolmetsch; and harpsichord, Mr. J. A. Fuller Maitland. The harpsichord, a remarkably fine instrument, lent by Mr. Maitland, was played by its owner with a degree of skill and refinement that merits warm recognition. This Concert should be repeated "farther West" at an early date.

ROYAL COLLEGE OF MUSIC.

At the Concert of November 29 the beautiful String Octet in A, by Johann Svendsen (Op. 3), which had not been heard in London for about twelve years, was excellently played, and caused surprise that such an interesting work should have been so strangely neglected by chamber music societies. Of the eight students, led by Mr. W. Ackroyd, who took part in the performance, two—viz., Miss Marie Motto (violin) and Miss Emma Smith (violoncello)—joined Miss Gwendolyn Toms (pianoforte) in Saint-Saëns's Trio in F (Op. 18), which was also given in a sympathetic and efficient manner. Miss Edith Foster essayed Beethoven's great Sonata in C minor (Op. 111), and surmounted its technical difficulties with much success. Misses Clementine Pierpoint and Florence Buckley sang.

The last Concert of the term was given at the Imperial Institute on the 12th ult. It opened with Weber's "Oberon" Overture and included the air "Lascia amor," from Handel's "Orlando," sung by Mr. Francis Harford, who should have the making of another Plunket Greene in him; an air from Goring Thomas's "Nadeshda," expressively given by Miss Louisa Kirkby Lunn; and a Caprice for violin and orchestra, by Guiraud. In this piece an interesting introductory slow movement raises expectations which the meretricious, tricky *Allegro* by no means justifies. It was played by Mr. William Ackroyd, a very gifted violinist, who combines a good, full, and exceptionally pure tone with a fluent technique. All these performances were, however, dwarfed into insignificance by the splendid rendering of Tchaikowsky's "Symphonie Pathétique," which closed the Concert. This was played in *memoriam* of Anton Rubinstein, and no more suitable choice could have been made. For as Rubinstein was the greatest virtuoso Russia has ever produced, so this Symphony is undoubtedly the highest achievement of the Russian school of composition. Having heard the work five times now, we do not hesitate to say that we know only two pieces in symphonic music—viz., Schubert's "Unfinished" Symphony and Wagner's "Faust" Overture—which were so evidently written with the composer's very heart's blood, as the wonderful, unique first movement, with its portrayal of abject misery and fervent hope, passionate yearning and cruel disappointment, fierce defiance and turbulent strife, and, finally, noble resignation, the whole

forming such a series of mood pictures as has perhaps no equal in music. That Tchaikowsky should have enriched the world with this astounding chapter of musical autobiography just before his decease is one of the most touching things in the history of our art. As we have already said, the performance of the extremely difficult work was splendid. We very much doubt whether there is a conservatoire of music on the Continent which could equal this achievement of the "College" pupils, under their able Conductor, Professor Stanford.

ROYAL COLLEGE OF MUSIC—OPERA.

LEO DELIBES's Opera "Le Roi l'a dit" was produced in Paris in May, 1873, but until the pupils of the Royal College added it to their *répertoire* it had not been heard in England. On the 13th ult., at the Prince of Wales's Theatre, under the direction of Professor Stanford and Mr. Richard Temple, they performed the charming work in a way that spoke highly for the system of training in vogue at Kensington Gore. There were no "stars"—no performers, that is to say, who showed genius, or even talent, above the average; but intelligence of a high order showed itself in every direction, and an *ensemble* of quite exceptional merit was the result. "Le Roi l'a dit" was admirably chosen for the end in view. It contains a great number of characters, and demands grace of movement, humour, finish, and refinement, both of acting and singing, rather than depth or intensity of feeling. The "young and inexperienced" performers who were responsible for the chief characters found themselves consequently saddled with duties not beyond their means. They were not called upon to be tragic, or to deal with emotions needing a lifetime for due comprehension. They had to deal with matters within their ken—love-making, humorous deceit, mischief, bumptiousness, comic distress, and the like. At the same time the costumes and manners of the period of the action (Louis XIV.) make more than common demands on grace of movement and "style" generally, so that the excellence of *ensemble* secured is not one to be at all minimised on account of a plot remarkable for its freedom from tragic incident. It is no small achievement to have moved gracefully through a comedy of the Louis Quatorze epoch, and to have carried off successfully the humorous episodes with which this particular specimen of the kind abounds. Where so much excellence was shown it is difficult to particularise without unfairness; but we cannot help thinking that the daily and weekly press notices have scarcely done justice to the singing or acting of the two young ladies (Miss Pierpoint and Miss Sim) who played the lovers, and the four who impersonated the daughters of the *Marquis*. The chief characters were played with far less tact than these, and have hitherto obtained the lion's share of praise.

ROYAL ACADEMY OF MUSIC.

THE invitation operatic performance, given in the Tenterden Street Concert Room, on the 14th ult., cannot be regarded in the light of a public entertainment, and therefore is scarcely amenable to criticism. But it may be said that the young people displayed considerable individual and collective ability in scenes from the "The Magic Flute" and "Lohengrin," and the entire second act of "Carmen." Mr. G. H. Betjemann, the director of the operatic class, must be highly complimented on the result of his efforts, and still more at the readiness he displayed in taking the part of the principal smuggler, *Dancairo*, when the student who was to have sustained it found himself unable to appear. His son conducted the "Carmen" selection.

The Orchestral Concert held in St. James's Hall, on the 18th ult., was rendered specially interesting by the first performance in London of Goring Thomas's posthumous cantata "The Swan and the Skylark." This charming, if not great work, was dealt with at sufficient length after its production at the recent Birmingham Festival, and further remarks as to its undoubted merits are not required. But it is only just to Dr. A. C. Mackenzie, and the large

phalanx of executants under his control, to record that the music was exceedingly well rendered by all concerned. Among the soloists, the soprano, Miss Amy Sargent, and the contralto, Miss Gertrude Bevan, displayed exceptional promise. In the miscellaneous portion of the programme Miss Edith Greenhill (pianist) and Master Aldo Antonietti (violinist) were specially commendable.

The final competition for the Steinway Grand Pianoforte, forming part of the public testimonial to Sir Augustus Harris, took place at the Royal Academy of Music on the 7th ult., when the prize was awarded to Edith O. Greenhill. On the following day the competition for the Heathcote Long Prize was held, and the prize was awarded to G. Herbert Fryer. The examiners highly commended Claude F. Pollard. The competition for the Saintron Dolby Prize also took place on the 8th ult. The prize was awarded to Lydia Care, the examiners highly commending Mary Bartlett, Hettie Johnson, and Minnie Price. The competition for the Rutson Memorial Prize (soprano vocalists) was decided on the 13th ult. The prize was awarded to Gertrude Hughes and the examiners highly commended Alice Crawley. The competition for the Robert Cocks and Co. Prize took place on the 17th ult. The prize was awarded to Gertrude Peppercorn, and the examiners highly commended Alicia Adelaide Needham. The Hine Exhibition was also decided on the same day. The prize was awarded to R. Neville Flux. The examiners highly commended Joseph Charles Holbrook. The competition for the Potter Exhibition was held on the 20th ult. The prize was awarded to Isabel Coates, and the examiners very highly commended Sybil Palliser and Edith Pratt. The competition for the Bonamy Dobree prize also took place on the same day. The prize was awarded to May H. Mukle, and the examiners highly commended Audrey E. Chapman. In the Westmorland Scholarship the scholarship was awarded to Bertram H. Wallis, and the examiners highly commended Fred. B. Ranalow and David Jones.

ROYAL ACADEMY OF MUSIC—LECTURES.

AN interesting series of Lectures has been given during the past month by Professor Bridge. At the first of these, delivered on November 28, the lecturer gave a most instructive sketch of the life and writings of John Jenkins, and described the difference between the old contrapuntal style and what was at that period known as "the new music." Quotations were also read from the reminiscences of Roger North, and a Saraband containing much double stopping for the violin, which (played by Roger North) had aroused Jenkins's interest in the "new music," was cleverly rendered at sight by Miss Byford, a student of the Academy. "Mozart as a Teacher" formed the subject of the next Lecture, a subject upon which the Professor is peculiarly qualified to speak, as he is the possessor of Thomas Attwood's exercises, corrected by the great master, whose pupil he was for some time. It is scarcely necessary to add that so apposite a theme greatly interested the audience, and that the lecturer deduced several valuable lessons for the benefit of his listeners. Some excellent string quartet playing was contributed by E. E. Byford, F. Moss, Einhauser, and Mukle, students of the Institution. Early organ music and its writers provided abundant and instructive material for the next discourse, the illustrations being admirably played by Mr. G. W. Alcock.

ROYAL AQUARIUM, WESTMINSTER.

A MUSICAL Exhibition, which will close on the 19th inst., was opened at the Westminster Aquarium on the 12th ult. It is the second held at this establishment, and like its predecessor, has been organised by Mr. E. A. du Plat, who is also responsible for the catalogue. The Exhibition is divided into two sections: trade exhibits, placed on the floor of the building; and a loan collection, located in the gallery. The former include exhibits by Messrs. J. B. Cramer, D'Almaine, Hawkes and Son, Procter (who show some fine specimens of Hindoo musical instruments), W. Reeves, G. Withers, Gray and Davison, and many others; but the interest of musicians will naturally centre in the

loan collection. Here are arranged, in such a manner as to exhibit as far as possible their evolution, various types of instruments—the harp, the flute, the brass family, the pianoforte, the various instruments played with a bow, and the single and double reeds. There are several spinets and some very early pianofortes. The tone of the latter is little louder than that of the spinets, and shows how gradually progress takes place. There is also a pianoforte with a writing-desk that belonged to Gounod, and was used by him during composition. The literary exhibits include autographs, manuscripts of historical and personal interest, and a number of printed works of more or less rarity and musical value. There are also portraits, various curiosities—such as Handel's watch, old programmes, &c.—and a number of Siamese and other Eastern instruments, together with many in use among savage tribes. The names of the ladies and gentlemen whose kindness has made this instructive collection possible are given in the catalogue, which also contains a description of the various exhibits, written concisely and without unnecessary parade of learning.

"CONTEMPORARY MUSIC."

SIR JOSEPH BARNBY read an instructive and suggestive paper on contemporary music, before a crowded audience, on November 29, at the London Institution. The lecturer said that the mistake was too often made of regarding music as an art in itself, and but little related to the general intellectual movement of the age. There was, however, but one art, which expressed itself in diverse ways, called the drama, painting, architecture, or music. Every phase of art had its moral side; each provided an answer for the problem of life. So long as it put the problem, no matter how admirably, it had not completely justified itself. What the world needed in the true artist was a solution of the problem. Composers who expressed the conflict of the passions without harmonising them were like the minor poets. They were the minstrels of the age, but not its classicists. Bach found an answer in religious ecstasy, Beethoven in intellectual control, Wagner in the supremacy of passion. These were mighty, therefore, amongst the gods of musical art. If English music of the present day did not attain to the lofty heights reached by our German cousins, we might claim that it was the result of temperament rather than the lack of genius. Modern music was the reflection of the subtle undercurrents of emotion which marked an analytical age. To the proper expression of these emotional undercurrents were necessary a profound reflection and a romantic spirit. Germany by nature united these two qualities; she was at once the home of philosophy and the nursery of romance. England was more practical, more logical, more restrained. Music did not take a course at random, as if it were isolated and apart, but obeyed a general mental law, which, in common with the sister arts, it had to inexorably obey. The position, therefore, of contemporary music would be best seen by regarding the less vague and emotional art of contemporary drama. If we considered the intellectual revolution that had swept over the human mind since the early part of the eighteenth century, it would not be difficult to realize how the clear, simple, almost formal art of Haydn and Handel had passed into the intricate, restless, and rebellious art of Wagner and Brahms. The eighteenth century was what might be termed a synthetical age, as the nineteenth was an analytical age. In the eighteenth century it was not beyond the capacity of a learned man to be master of all the knowledge of his province. Ideas were not disturbed and complicated by the thousand and one minute considerations which more ample and scientific study had involved. Clear theories marked the position of every writer; there were, so to speak, no broken ends. It was not difficult to understand, therefore, how the mental attitude of the eighteenth century was what we termed classical—why, in poetry, we had Dryden and Pope, how Addison and Johnson filled up the outline of human life, how the drama dealt in general types, and how painting was characterised by a formal and conventional treatment. The same fate befell music; everything was dainty, pleasant, well regulated, clear, simple, ordered. Its canons were laid down with a dogmatic severity that

admitted no question. It simply expressed, by the medium of sound, the complete but insufficient idea which the drama expressed by the medium of action, and painting by colour.

As the century drew to a close, however, science disturbed this spirit of complacency, and revolutionised the old narrow theories of life. Art became more realistic and natural. Literature had a purpose. The yearnings of man, his doubts, his fears, his hopes, his misgivings, his swift changes of emotion—all found a voice in the romantic music of the present day. Wagner was no mere miracle, suddenly revealed to an astonished generation. No man of genius was. Wagner merely fulfilled the vocation of greatness—to express what all men were on the point of saying. Whatever there might be in modern music that was complex, hard to understand, wild, wayward, unregulated, or mysterious was due to the corresponding attitude of the mind of the present age.

Concerning the present position of musical art and whither we were tending, Sir Joseph spoke with some diffidence, for he said he was like the man who, standing in the doorway of a cathedral, was asked to describe the form of the building above him. The only guide was to reason by analogy. Broadly, the history of musical art presented a series of developments, each of them attaining a culminating point, which was succeeded by a gradual deterioration nearly extending to dissolution, a new style almost insensibly arising from the ashes of the old to once more follow the inevitable law of nature as well as art. The sixteenth and seventeenth centuries saw the highest development of choral music, as exemplified in the masses of Palestrina, the anthems of Orlando Gibbons, and the madrigals of Wilbye and Benet. Purcell arose and showed that music could be written full of emotional expression and yet free from the more learned devices of a past time. Bach was the logical outcome of this new movement, and while he was developing the emotional side of music he was—possibly unconsciously—sowing the seed of another new departure, that of instrumental colouring, later on to reach a culminating point in the hands of Beethoven. Whilst this was going on, the foundations of the Romantic School were being laid by Weber, which, with the collateral assistance of Chopin and Berlioz, was to result in Wagner. This last-named composer had bequeathed us a legacy of such daring and supreme originality as to leave us dazzled by its brilliancy and almost paralysed by its splendour. From this state of paralysis we were only now slowly emerging. We could never be the same as before this influence fell upon us. His influence was perceivable in all classes of music, from the highest to the lowest. It was not confined to one country, it was universal, and even those who stubbornly refused to accept his doctrines were insensibly, but no less surely, swayed by their power. The lecturer concluded by appealing to his audience to encourage English composers by lending a willing ear to their compositions.

The various phases of thought that music had recorded were exemplified by the performance of a number of vocal and instrumental solos, which were admirably interpreted by Miss Evelyn Ogle, Miss Edith Leslie, Miss Madeline Payne, and Mr. Charles Phillips (pupils of the Guildhall School of Music).

HIGHBURY PHILHARMONIC SOCIETY.

FOR many years past the Highbury Philharmonic Society, conducted by Mr. G. H. Betjemann, has presented a commendable example of artistic earnestness and enterprise, and in this, its seventeenth season, the choir has attained a high standard of excellence. This was attested on November 27, when a performance was given of Sir Arthur Sullivan's beautiful cantata "The Golden Legend," the merit of which has rarely, if ever, been surpassed by any suburban choral body. The magnificent Prologue was sung with a dramatic force that showed the singers to have fully grasped the dramatic significance of the text, and the beautiful "Evening Hymn" was rendered with a firmness and expression that led to the crowded audience insisting on its repetition. Equally effective interpretations were given of "Me receptet Sion illa," and the fine Epilogue, the vocalists being ably supported throughout

the work by an excellent orchestra. No critical remarks are required concerning the soloists, as they were Madame Albani, Madame Hope Glenn, Mr. Iver McKay, Mr. G. R. Betjemann, and Mr. Watkin Mills. The Society announces the performance of Hofmann's melodious cantata "Fair Melusina," on the 29th inst.

MUSICAL ASSOCIATION.

"FROM brain to keyboard. New and complete practical solution of all technical difficulties." Such was the somewhat assertive title of the paper read by Mr. W. Macdonald Smith before a numerous attended meeting of the Musical Association, on the 11th ult., at the Royal College of Organists. We have had so many disappointments from "new solutions" and the assumed discoveries of "royal roads," that it is not surprising that Mr. Smith had to face a critical, not to say even somewhat sceptically inclined, audience. The lecturer began by deprecating the long hours of practice to which most pianists were subjected, which, he maintained, in many instances "ate the soul out of their playing," besides sometimes inducing physical disablement. He had devoted the spare time of nine years to earnest study of the subject of technique, and in his opinion all the apparatus that had been hitherto devised fell short in the accomplishment of their object. What was commonly known as a "beautiful touch" was held by many to be a gift and an attainment not to be taught. By his method, however, he believed it could be imparted to the large majority of pianists. After showing that the hand was naturally ill adapted for perfect control of the keyboard, and that the majority of exercises did not rapidly give independent action of the fingers, the lecturer explained his new system. This was based on the physiological fact that a muscle was most nourished during the periods of rest that followed its full contraction and expansion, which induced a greater flow of blood upon which the muscle fed. Executive command was the result of perfect development of all the muscles that were used by the pianist. An untrained hand would execute a better shake with the index and longest fingers than many pianists could with their fourth and fifth, because the muscles of the first-named fingers were fully developed, whereas those of the last-named were not so. Repetition of a certain action did not insure growth of the proper muscles for the execution of that action, because when the proper muscles were too weak to give the result striven for, stronger but improper ones were unconsciously called into play, the result being not only non-attainment of the object, but frequently awkward and clumsy movements. The natural desire for full muscular contraction and expansion was seen in the flourish made by penmen before writing, and in many actions unconsciously indulged in by pianists before and during their performances. On the other hand, partial contraction did not cause the same amount of blood to visit the muscle, and there was reason to believe that quick and reiterated half-contractions, whereby the muscles were used without being properly nourished, were the cause of muscular cramp and other serious ailments to which many workers were subject. Executive difficulties vanished when perfect muscular control was obtained, but to obtain that control it was necessary to develop certain muscles peculiarly used by the pianist. For this purpose Mr. Smith has devised a systematic series of actions—several of which are new—for the hand and arm, based upon established physiological facts.

In the discussion which followed, the chairman, Mr. Walter Macfarren, said that, although he believed gymnastic exercises to be undoubtedly helpful, he did not think we should ever do without technical exercises, by which hitherto our great pianists had acquired their command over the keyboard. A valuable testimony of the efficacy of Mr. Smith's system was borne by Mr. Threlfal, who said that although he had only practised the method for some ten minutes daily for about three months, he had experienced great benefit from it, and found he had acquired much greater digital independence. He considered the results in his case the more remarkable, as he was not a trained pianist, and had never gone through a course of technical study.

REVIEWS.

The Westminster Abbey Chant Book. Arranged and edited by the Rev. J. Troutbeck, D.D., and J. Frederick Bridge, Mus. Doc. (Third edition, enlarged.) [Novello, Ewer and Co.]

THE appearance of Dr. Troutbeck's "Paragraph Psalter," recently reviewed in these columns, necessitated, of course, the production of a chant book to match. We do not by any means intend to imply that the "Paragraph Psalter" can only be used in conjunction with the "Westminster Chant Book"; on the contrary, clergy or organists can select their own chants and apply them to the new Psalter in any way they may like. On the other hand, this new edition of the "Westminster Chant Book" will prove to be of the greatest value to those who do not use either the "Paragraph" or "Cathedral" Psalter. New chants are always being required from time to time to replace those which too-long use has rendered rather tiresome; and there is nothing short of a mine of new chants in this chant book—a mine in which church musicians will certainly not dig without discovering many treasures. But, though the "Paragraph Psalter" and the new "Westminster Chant Book" may be used quite independently—the Psalter to other chants, the chants to any other Psalter—yet much interest will naturally be taken in this chant book as revealing the exact wishes of Dr. Troutbeck as to the sort of music to which, in his opinion, the Psalms should be sung, and the trustworthy verdict of Dr. Bridge on the quality of the chants now provided. Those who, like the present reviewer, have heard the Psalms as now chanted from the "Paragraph Psalter" in our venerable Abbey, must have been struck by the peculiar fitness of the association of words and music. Passing over the plentiful supply of chants for the Canticles, amounting to no less than seventy in number, we will at once say a few words about the chants for the daily Psalms. To any one who will take the trouble to go through the Psalter with these chants at his side, it will be at once evident that many of the Psalms here find a musical treatment which brings their meaning into remarkable prominence. The old-fashioned way of going hum-drum through the whole of the Morning or Evening Psalms to one chant (double or single) without any change has, however, only recently died out, and there are even now many organists who look upon a change of chants in the middle of a Psalm with some suspicion. To such, the chant book before us will present many novelties, notably the bold use of three-phrase or triple chants in all cases where the poetic construction of the Psalm makes it fall naturally into groups of three verses. Of course, there must be careful rehearsal of the singing of Psalms, even by the most skilled choirs, if equal justice is to be done to the words and to the music; but we are convinced that the result will show that the labour has not been in vain. When a choir has become quite familiar with the new association of the music with the words, so as to be able to pass on smoothly from chant to chant without the dread of stumbling, then not only the choir, but the congregation also will take more interest and realise a deeper meaning in this our ancient heritage of inspired lyrics. It would be an invidious as well as a lengthy task to select special new chants for commendation from amongst such a plentiful store of really good specimens from the pen of the best-known church musicians of our day; it must suffice to say that the "moderns" seem quite able to hold their own against the "ancients," and, if we are not mistaken, there are many chants here which will linger in churches and cathedrals, dear to the hearts and voices of future generations.

Recitation-Music Series. Composed by Stanley Hawley. *The Bells*, Edgar Allan Poë; *Lorraine*, Lorree, Charles Kingsley; *Soul Music*, Whyte Melville.

[Robert Cocks and Co.]

THE various combinations of music and recitation—such as Dr. Mackenzie's "Dream of Jubal" and "Eugene Aram," Schumann's "Manfred," and so on—have drawn considerable attention, during recent years, to the affinities of the two arts. And further interest is likely to be

awakened among those who occupy themselves with such subjects by these settings of Mr. Stanley Hawley's; for in them the union between the spoken verse and the music is much closer than in any previous work of the kind. In the first place, the music, though quite modern in style, appeals but little to the listener on its own account—its thematic interest is by no means striking, and no attempt is made to achieve effects of the kind usually found in "programme music." It supplies an "atmosphere," so to speak, and little more. But, on the other hand, it is continuous—there are no pauses for the recitation. And the verse is no more an independent thing than the music; it is written over each bar in as close a connection with the tones, in respect of rhythm, as any song. The result of the combination upon reciters it is too early as yet to foresee—they are certainly fettered, but are at the same time helped to a remarkable extent. It is but fair to say that on each occasion these pieces have been given in public they have met with remarkable success.

The Parish Choir Book. Nos. 155-160. [Novello, Ewer and Co.]

MANY numbers of this useful series of Service music have recently been issued, but for the present brief comment on a few must suffice. The Athanasian Creed has generally proved a source of difficulty to composers on account of its length, and a single chant of the utmost simplicity usually suffices. A setting by E. H. Birch, the first on the above list, though mainly formed on one chant of the usual pattern used for this canticle—namely, in divisions of three and two bars each—is varied alike in melody and harmony. No. 156 is Samuel Sebastian Wesley's setting of the Nicene Creed from the composer's fine Service in E, concerning which it would be almost an impertinence to offer words of commendation. The next is a Benedictine in B flat by J. Varley Roberts. This is in free chant form, the customary triple measure being employed, and the voices alternately in unison and in four-part harmony. The version should prove effective, and it is certainly not difficult. No. 158 is a similar Te Deum, that is to say, a setting founded upon a double chant by Dr. E. J. Hopkins, varied in a skilful manner, and, of course, with the permission of the composer, by J. T. Field. In Mr. Field's Benedictus, No. 159, we have a simple chant setting with delightfully varied, but not difficult accompaniment. In No. 160, the last for the present, we have another of Mr. Field's clever arrangements. This is a Magnificat and Nunc dimittis, the former arranged on the groundwork of a double chant by the late J. Turler, and the latter on a single chant by the late Sir George Elvey.

Three Sonatas for the Pianoforte. By W. R. Driffill. [E. Donajowski.]

THESE works may be recommended to teachers of young pianists as conducive to the cultivation of the sense of form. The first, in the key of F, is remarkably simple and easy to play; the others demand greater executive ability, the third, in C, being most advanced; but all the passages lay well under the hand, and the melodiousness of the themes and their treatment are calculated to sustain the interest of the player.

Exercices Journaliers (Daily Exercises) pour le piano. Par J. Philipp. Préface par C. Saint-Saëns. [Paris: Durand et Fils.]

THESE exercises are intended only for very advanced players. They are of eight kinds: extensions and passages for developing independence of finger; left hand difficulties; scales; arpeggios; double notes; shakes; octaves and wrist passages generally; rhythmic exercises. But the chief value of the work lies in the fact that each difficulty is exemplified by passages chosen from the works of no less than thirty-six composers of the first rank, from Bach and Handel to Liszt, Tschaikowsky, Rubinstein, and Saint-Saëns. These passages are amongst the most "awkward" extant, and their collection in an album of less than 100 pages is likely to prove of great convenience to pianists who desire to economise time and save themselves the labour of search.

Eolian. Romance for violoncello with pianoforte accompaniment. By Walter Alcock.

La Speranza. Romance for violoncello or violin with pianoforte accompaniment. By Frank D'Alquen.

Berceuse. For violin with pianoforte accompaniment. By Herbert Sharpe.

Caprice. For violin with pianoforte accompaniment. By Cecil Gann.

Réverie. For violoncello, or violin and pianoforte. By Noel Johnson.

[Charles Woolhouse.]

ALL these may be welcomed to the rapidly growing repertory of violinists and violoncellists. Mr. Alcock's Romance is a well-told tale which will be heard with interest. Mr. D'Alquen's "Speranza" is of a bright description, although it would have been more effective had it harped less on one string. The Berceuse would scarcely lull anyone to sleep except those endowed with an energetic temperament. Appropriate fancifulness distinguishes the Caprice, but its humours present no special difficulties to master. The Réverie partakes of the nature of a mental debate concerning "to be, or not to be," which sometimes assumes an agitated character.

Organ Arrangements. Edited by George C. Martin. Nos. 19-23. [Novello, Ewer and Co.]

HAYDN'S introduction to his masterpiece, the "Creation," which he terms "Representation of Chaos," and in which many harmonic progressions now in common use are anticipated, forms an effective organ piece, and has been transcribed with much skill. No. 20 of these arrangements is the first movement of Schubert's great Pianoforte Sonata in A minor (Op. 42). Here the editor treads on somewhat dangerous ground, but, judging from the careful directions for registering, the music should prove very effective in its new guise. Similar remarks may apply to No. 21, the second movement of Schubert's "Unfinished" Symphony in B minor, and No. 22, the third movement from Schumann's "Rhenish" Symphony in E flat. Mr. W. H. Stocks is the transcriber of the Haydn excerpt, Mr. Arthur B. Plant that of Schubert, and Mr. W. A. C. Cruickshank of the two selections last named. No. 23 is a Solemn March from a cantata, "The Black Knight," by Edward Elgar, arranged by the composer. It is a brief but effective piece in a distinctly modern style, and may be warmly commended to the notice of organists as a concluding voluntary.

Practical Harmony. A concise treatise, including the harmonization of melodies, with progressive exercises. By Stewart Macpherson. [J. Williams.]

THE aim of this book is sufficiently indicated by its title, but, as other works of similar intention exist, the author explains that his book is meant to occupy a position midway between the primer and the theoretical treatise. As regards his principles, he avows himself an adherent of the Day system as modified by Macfarren and Prout. We are glad to see that in the examples only the treble and bass clefs are used. The volume is divided into three parts, which treat successively of Diatonic Harmony, Chromatic Harmony, and the Harmonization of Melodies, with Modulation. The information is tersely conveyed, and the examples well chosen.

Miniatures. Quatre Morceaux pour piano. Composés par Erik Meyer-Helmund (Op. 136). [Forsyth Brothers.]

THESE are light, attractive little pianoforte pieces. The Menuet is quaint, so also the Trio, yet it forms a marked contrast. The melodious *Petit chanson d'amour* reminds one somewhat of a certain Rubinstein piece. The *Valse mignon* and *Marche des Gnomes* are equally effective.

The Maid and the Elf. Springtime. Written and composed by Kate Willis. [Weekes and Co.]

BOTH these songs are bright and attractive. They are, moreover, effectively written for a soprano voice, probably for the composer's sister, and the words express graceful ideas in a happy manner.

Seven Songs for Mezzo-Soprano. The words selected from the poems of Alfred, Lord Tennyson. The music by Sydney Thomson. [Novello, Ewer and Co.]

THE poems selected are "Ask me no more," "Tears, idle tears," "The Miller's Daughter," "The Poet's Song," "As thro' the land," "Now sleeps the crimson petal," and "Go not, happy day." Although described as written for a lady's voice, some of these songs would obviously come more appropriately from the lips of a man. With this exception and the unnecessary repetition of words, which hinders the dramatic significance in some of the songs, the settings may be recommended to the attention of cultured vocalists as expressive and worthy of their text.

Rosalind's Madrigal. Words by Thomas Lodge (1556). Music arranged by A. L. [Metzler and Co.]

THIS quaint and graceful song has been so often sung by Miss Liza Lehmann at the "Pops" and elsewhere that its merits are fairly well known. Those who have not had the pleasure of hearing Miss Lehmann sing it may be told that a voice of considerable purity and flexibility is needed to do it justice, and that the clearest possible enunciation of the words is also indispensable. The accompaniment is not difficult.

Drinking Song. (Chanson à Boire.) Written by Racau. English words by Theo. Marzials. Composed by A. Goring Thomas. [Metzler and Co.]

THIS is a bold-spirited song calculated to make a cultured singer with a robust voice rejoice; that is, if he has a good accompanist—if not, he will do otherwise. It is just the song for a festive season.

Musicians and their Compositions. By J. R. Griffiths. [S. W. Partridge and Co.]

"THE object of these short sketches is to give the ordinary reader a general idea of some of the more prominent of the world's great composers." Thus begins the preface to this commendable little volume, which in pleasant chatty fashion deals with the lives and works of Bach, Handel, Haydn, Mozart, Beethoven, and Mendelssohn. No small merit of the work is its low price, for the more reliable and cheap books we have upon composers and their divine art the greater will be the intelligent and widespread appreciation of good music.

Cossack Cradle Song. By Napravnik. Arranged, with English words, by F. E. Whishaw. [Boosey and Co.]

EVERY lover of a really beautiful and artistic song should at once add this one to his collection. The vocal melody is a delightful specimen of the Folk-song type, and the "accompaniment" is itself so melodious and charming that it might very well be played alone as a pianoforte piece with the same title. The effect of the combination, strangely enough, is not complex, but, on the contrary, simple and expressive to a degree. The song is a little masterpiece.

Three Octave Studies (Legato) for the Development of the Wrist. For Pianoforte. By B. Bækkelman (Op. 14, No. 1). [Leipzig: Fritz Schuberth.]

THE earnest student who practises these studies, with attention to the admirable manner in which they are phrased, cannot fail to acquire increased command in *legato* octave playing, especially by the left hand, which, in the majority of pianists, is deficient in this respect. The studies possess considerable melodic interest, the second, entitled "Cygnus," being very pleasing.

Cosaque Fantastique. Pour Piano. Par Sigismund Stojowski. [Stanley Lucas.]

PIANISTS who wish to add a striking and characteristic piece to their repertory may be recommended to purchase this composition. It requires a firm touch and spirited style for its effective performance, but presents no exceptional executive difficulties.

FOREIGN NOTES.

AMSTERDAM.—A new opera in one act, "Wit de branding," by Mynheer Richard Hol, was recently produced at the Dutch Opera, but very coldly received. And yet M. Hol is considered one of the foremost composers of his country.

ANCONA.—"Nell'harem" ("In the Harem") is the title of a new three-act opera which was produced here on the 1st ult. The composer is Signor Giulio Concina, who has also written the libretto.

BERLIN.—Herren Hoffmann, Suk, Nedbal, and Wihan, forming the Bohemian String Quartet, have been giving two more Concerts, at which they performed works by Smetana, Dvorák, Mozart, Beethoven, and Brahms, as well as an interesting Pianoforte Quartet in G minor (Op. 8), by the second violinist, Herr Suk. Their success was again phenomenal, and the critics could hardly find words in which to express their admiration of these young artists' wonderful playing.—An interesting one hundred year old novelty was recently produced at the Mohr'sches Conservatoire.

It consisted of a bass air and a chorus by Joseph Haydn. They are said to be all that exist of an Oratorio which, according to a note in the published score, was commissioned by Count Abingdon, but soon abandoned by the composer of the "Creation." The manuscript of the fragment is said to be in the British Museum.—A genuine success attended the recent Pianoforte Recital given by Mr. Ernest Hutcheson, from Melbourne.

The young Australian, a pupil of Herr Stavenhagen, was quite unknown here, which makes his success all the more complete. He is a brilliant *virtuoso* and an excellent artist. "Advance, Australia!"—At a Concert given by Herr Phillip Scharwenka in the Philharmonic Hall, three new works from his pen were produced. They were a Symphony in D minor, a Symphonic Poem for orchestra, "Traum und Wirklichkeit" ("Dream and Reality"), and a Violin Concerto played by the composer's wife.—The programme of the fifth Philharmonic Concert, conducted by Herr Richard Strauss, included a new Pianoforte Concerto in B flat minor (Op. 1), by Wilhelm Stenhammer.

It was played by the composer, who is spoken of as a young musician of exceptional talent and who, after each of the four movements, was greeted with enthusiastic applause.—Dr. Carl Krebs has been appointed Professor of Musical History at the Königliche Hochschule für Musik in the place of the late Professor Phillip Spitta, whose library, by the way, has recently been acquired by the Institution in question.—On the 1st ult. the 100th performance of Wagner's "Meistersinger" was given at the Royal Opera.

Twenty-four years ago, on April 1, 1870, the first performance of this veritable wonderwork was received with storms of yells, hisses, and stamping, so that literally for minutes at a time not a sound of music could be heard. And this was in Berlin, not in Paris!

BOLOGNA.—On the 1st ult. a new three-act opera, entitled "Savitri," and composed by Signor Natale Canti, was produced at the Municipal Theatre.

BREMEN.—At the third Philharmonic Concert, Anton Rubinstein's fifth Symphony (in G minor) and his Overture to "Antonia and Cleopatra" were played in *memoria* of the lamented Russian composer.—"Die Generalprobe" ("The General Rehearsal"), a one-act comic opera, by Lortzing, the composer of "Czar und Zimmermann," was given, for the first time, at the Town Theatre, on November 19, and, thanks to a spirited performance, pleased the audience greatly.

BRÜNN.—Paul Umlauf's prize opera, "Evanthia," was very favourably received on its recent first performance here.

CARLSRUHE.—Felix Mottl has once more produced an important work by a young composer, who, but for the great conductor's timely aid, might have waited many weary years before his music was brought to a hearing. "Ingwelde," a three-act music-drama (not opera!), the libretto by Count Ferdinand Sporck, the music by a highly talented young Rhinelander, of twenty-six, Max Schillings, was produced at the Court Theatre, on November 13, and exceedingly well received. It has been welcomed by some of the critics (such as the well-known Arthur Smolian) as the first really original and important music-drama that has been produced

since Wagner, and an emphatic answer in the affirmative to the question whether that master has left a "school." The features upon which Herr Smolian specially dwells are the striking originality and beauty of Schilling's themes; his gifts of characterisation and truthfulness and nobility of expression. To these are added a complete mastery of all technical details, and more especially of the Wagnerian method of using the *Leitmotif*, as exemplified in the master's later works. The performance, with Frau Reuss-Belce, Herren Gerhäuser and Plank in the cast, was exceedingly fine.

COLOGNE.—Professor Carl Reinecke's opera, "Der Gouverneur von Tours," was, on November 24, performed here at the Town Theatre, and the veteran composer, who was present, had the satisfaction of seeing the audience thoroughly pleased with his charming work.

DARMSTADT.—Tschaiowsky's opera, "Eugeny Onegin," has been added to the *répertoire* of the Court Theatre. It was recently performed for the first time under the direction of Herr de Haan.

DESSAU.—The first performance of Humperdinck's "Hänsel und Gretel," at the Court Theatre, on November 30, was especially interesting, because Frau Cosima Wagner had put the work on the stage, and thereby once more proved herself one of the foremost stage managers of her time, if proof were needed after the successes of the Bayreuth Festspiele.

DRESDEN.—At the second Symphony Concert of the Royal Orchestra a new Suite, from Franz Curti's music to Holger Drachmann's melodrama, "Schneefried," was produced. The characteristic and effective work was excellently played under Capellmeister Hagen, and created a distinctly favourable impression.—Verdi's "Falstaff" was performed for the first time at the Court Theatre, on November 17, and, needless to add, astonished and delighted the critical audience.

FLORENCE.—Signorina Semiramide Colle, a young pianist of fourteen, has just given her first Recital here, playing the Mendelssohn Variations Sérieuses, the G minor Ballade of Chopin, the Liszt "Midsummer Night's Dream" Fantasia, and other pieces which would be no trifle to a grown-up brain. She played these in a quite phenomenal manner, and made a marked success. Signorina Colle is a pupil of Signor Sgambati, the well-known Roman virtuoso.

FRANKFORT-ON-MAIN.—Berlioz's "Requiem" was performed for the first time here on November 21, by the Cäcilienverein, under the direction of Herr Grüters. The performance was exceptionally fine, and the unique work made a deep impression.

GENEVA.—On November 28 a new large concert hall, the Victoria Hall, was opened with appropriate ceremony. The splendid building has been erected by the British Consul, Mr. Daniel Barton. At the inaugural Concert, a new Symphony for orchestra and organ, by M. Widor, specially written for this occasion, and played by the composer, was performed with great success.

HAMBURG.—Smetana's comic opera, "Zwei Wittwen" ("Two Widows"), was performed here for the first time on November 15, and achieved a genuine success.—Herr Pollini, the director of the Town Theatre, has just accepted a new opera, composed by Mr. James M. Coward, the London organist, to be produced this winter. He has also engaged Mr. Coward to supply him with another opera for next autumn.

HANOVER.—Mr. Edgar Tinel's Oratorio "Franciskus" was performed for the first time in this town, on November 22, by the Musik-Akademie, under Capellmeister Frischen. The striking work, which, in Germany, seems to create a greater stir than any other Oratorio since Mendelssohn's "Elijah," was most favourably received.

KIEL.—This town must be added to the list of those in which Herr Humperdinck's "Hänsel und Gretel" has been performed. The public was delighted with the work when it was recently given here for the first time.

LEIPZIG.—On November 12 Edgar Tinel's Oratorio "Franciskus," which was so enthusiastically received last winter, was again performed at the Albert Hall, in the Crystal Palace, under the direction of Dr. Paul Klengel and in the presence of the composer, who was once more the recipient of enthusiastic ovations. Herr Heinrich Vogl gave a

masterly performance of the title rôle.—At the sixth subscription Concert, in the new Gewandhaus, on November 15, a new cantata, entitled "Todtenfeier," by Heinrich von Herzogenberg (Op. 80), was performed, under the direction of the composer, and well received. It was originally produced about a year ago at a Concert given by the Königliche Hochschule, Berlin.—On November 18 Schumann's only opera, "Genoveva," was revived at the Stadt-Theater.—At a Concert given on November 14, at the Royal Conservatoire of Music, two "novelties"—both of them posthumous works—were produced. They were a Concert-Overture by Robert Volkmann, which, to judge from the style of the music, dates from an early period of the composer's career; and an Elegy for five violoncelli, by Franz Lachner. The programme contained also a Symphony in C by Michael Haydn, a Suite for strings by G. Muffat, and Handel's "Fireworks" music, originally produced in the Green Park, April 29, 1749, at the fireworks given on the occasion of celebrating the Peace of Aix la Chapelle.—The Emperor William's "Sang an Ägir" was, on November 25, performed on the stage of the Town Theatre; but although the director had gone out of his way to provide elaborate scenic accessories for an appropriate decorative "background," the harmless music made not only no impression, but when a few persons attempted to show their approval in the usual way, their applause was immediately drowned by the energetic hissing of the rest of the audience. The Leipzigers are evidently more critical than loyal!

LIEGE.—M. J. Jongen, of the Royal Conservatoire in this town, has been awarded the prize of 1,000 francs offered by the Academy of Fine Arts for the best String Quartet.

LIVORNO.—"Yoric" (*angelic*, Yoric), a new lyric drama in three acts and four tableaux, written and composed by Signor Ettore Martini, was successfully produced, on the 1st ult., at the Goldoni Theatre. It is said to be a work of some value, but too long and too heavy, and sadly in want of cutting. Alas, poor "Yoric"!

LÜBECK.—"Sonnenwende" (Solstice Night) is the peculiar title of another addition to the lengthy list of one-act operas composed by German musicians in imitation of Mascagni. Its composer is B. Harmston, and it was produced with some success at the local Town Theatre, on November 27.

MANNHEIM.—On November 28 a new three-act comic opera, written and composed by Albert Gortler, was produced at the Court Theatre, but only achieved a bare *succès d'estime*. The title of the work is "Der Schatz des Rhampsinitt," which might be translated either "The 'Treasure'" or "The 'Sweetheart' of Rhampsinitt."

MILAN.—M. Massenet's "Werther" was recently given for the first time at the International Lyric Theatre, and if an "explosion of applause," lasting ten minutes by the clock, such as, according to *Le Ménestrel*, followed the fall of the curtain, is any criterion of success, then M. Massenet has indeed succeeded.

MODENA.—At the Municipal Theatre a one-act lyric scene, "Triste lotta," by Signor Minzugini, was recently produced with success.

MUNICH.—Smetana's three-act grand opera, "Dalibor," was performed for the first time in German at the Court Theatre, on November 28, and was received with great applause. The German translation of the libretto is by Max Kalbeck.—"Franciskus," the work by which the Flemish composer, Edgar Tinel, is chiefly known in Germany, was recently given for the first time by the Musical Academy, with Herr Vogl and Fräulein Ternina in the chief rôles. The success of the Oratorio was undoubted.

NICE.—The Grand Théâtre opened its season with Wagner's "Lohengrin" on November 29.

PARIS.—At the Concerts Colonne a Berlioz cycle is in progress, during which the master's six works for chorus and orchestra—viz., "Roméo et Juliette," the "Requiem," "The Childhood of Christ," "Faust," "Lélio," and the Te Deum will be given. Each work will be performed twice—i.e., on two consecutive Sundays.—At the Lamoureux Concerts a genuine success has been obtained by the German violinist, Herr Hugo Heermann, in Brahms's Concerto in D.—The great event of the past month has been the 1,000th performance of Gounod's "Faust," which was celebrated with all possible solemnity and rejoicing, at the Grand

Opéra, on the 14th ult. It was not the 1,000th performance of the famous work at this theatre, but the 1,000th performance in Paris. For, as M. Arthur Pougin points out in an interesting article in *Le Ménestrel*, the Grand Opéra has given the opera only about 700 times. The original production took place on March 19, 1859, at the Théâtre Lyrique, with Madame Carvalho and M. Barbot in the principal rôles. But its success was so small, that up to October 30, 1862, when the Théâtre Lyrique was transferred to the Châtelet, only fifty-seven performances had been given. On March 3, 1869, the epoch-making work made at last a triumphant appearance on the stage of the Grand Opéra, when the cast included Mdlles. Christine Nilsson (*Marguerite*) and Mauduit (*Siebel*), MM. Colin (*Faust*), Faure (*Méphistophélès*), and Devoyod (*Valentin*). On December 4, 1887, the 500th performance at the Grand Opéra was reached. At the jubilee performance, on the 14th ult., the cast consisted of Madame Caron (*Marguerite*), M. Alvarez (*Faust*), M. Delmas (*Méphistophélès*), M. Renaud (*Valentin*), Madame Deschamps-Jehin (*Martha*), and Mdlle. Agussol (*Siebel*). The final scene was omitted and replaced by a so-called Apothéose, composed by M. Ambroise Thomas to some verses by M. Jules Barbier, and sung by all the artists of the establishment as well as the chorus. They were dressed in the costumes of the characters in the various operas of the master, "Sapho," "Mireille," "Roméo et Juliette," "Polyeucte," &c., and as they stood in effective groups round his bust, the crowded house burst into enthusiastic applause, which did not abate until the Apothéose was repeated.—Schumann's opera "Genoveva" was performed for the first time in France at the Concert d'Harcourt of the 16th ult. A French translation had been specially made for this occasion by MM. Eugène d'Harcourt and Charles Grandmougin.

PRESSBURG.—A new opera, "The Orphan of Cordova," by Oskar Strauss—no connection with the many other musical Strausses, we suppose—was recently produced here with considerable success.

ROME.—The unsuccessful production of a new two-act lyric drama, "Il Voto," by Signor Pietro Vallini, has to be chronicled. The event took place at the Constanzi Theatre, on November 27.

ROUEN.—"Hermann et Dorotheë," a three-act opera, founded by M. Julien Goujou on Goethe's poem, and composed by M. Frédéric Le Rey, was recently produced with success at the Théâtre des Arts.

ST. PETERSBURG.—The remains of Anton Rubinstein were interred on November 28 with great solemnity in the cemetery attached to the monastery of St. Alexander Nevsky, the obsequies, which were of a very imposing character, lasting from an early hour until five o'clock in the evening. The funeral service in the Cathedral was attended by six thousand persons, comprising the *élite* of the musical, theatrical, and literary world of St. Petersburg, besides deputations from the Imperial Theatre at Moscow, the Moscow Philharmonic Society, and other musical associations, to the number of ninety-two. The musical portion of the service, which was most impressive throughout, was magnificently rendered by a special choir of 200 voices. The vast square in front of the church was filled by an enormous crowd, and in the streets along the line of route to the place of interment, notably in the Nevsky Prospect, large numbers of spectators had assembled to witness the *cortège*, which extended to several kilometres in length. Four funeral cars, laden with silver and floral wreaths, followed the car containing the remains, itself almost hidden beneath a mass of floral tributes. In front walked, besides the students of the Conservatoire, pupils from all classes of schools, to the number of several thousands, in addition to members of various public institutions, the clergy, and the bearers of the decorations which had been conferred upon the deceased. Halts were made at the Conservatoire founded by Rubinstein, and the Vladimir Church, in order that prayers might be offered. On reaching the monastery, after a progress marked by profound reverence on the part of the multitudes lining the route, the remains were placed in a temporary chapel hung with black, which had been erected over the tomb, and then lowered into the grave. A fund has already been started for erecting a monument to the deceased master.

FOUR-PART SONG.

Words by T. NASH.

Composed by F. H. COWEN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) also in New York.

Molto Allegro, quasi Presto.
mf sempre leggiero.

SOPRANO.
Spring, the sweet Spring, Is the year's plea-sant King ; Then

ALTO.
mf sempre leggiero.
Spring, the sweet Spring, Is the year's plea-sant King ; Then

TENOR.
mf sempre leggiero.
Spring, the sweet Spring, Is the year's plea-sant King ; Then

BASS.
mf sempre leggiero.
Spring, the sweet Spring, Is the year's plea-sant King ; Then blooms each thing, . .

PIANO.
(ad lib.)
mf sempre leggiero.
♩ = 132.
mf

maids dance in a ring, . . The pret-ty birds do sing,

maids dance in a ring, . . The pret-ty birds do sing,

maids dance in a ring, . . The pret-ty birds do sing, Maids

mf
Cold doth not sting,

p
f
mf

Copyright, 1894, by Novello, Ewer and Co.

Maids dance in a ring, in a ring, The pret - ty birds do sing, Then blooms each thing, Maids
in a ring, in a ring, The pret - ty birds do sing, Then blooms each thing, Maids
dance in a ring, in a ring, The pret - ty birds do sing, Then blooms each thing, Maids
in a ring, in a ring, The pret - ty birds do sing, Then blooms each thing, Maids

dance in a ring, The pret - ty birds do sing, . . . Jug - jug,
dance in a ring, The pret - ty birds do sing, . . . Jug - jug,
dance in a ring, The pret - ty birds do sing, . . . Cuc - koo, . . .
dance in a ring, The pret - ty birds do sing, . . .

jug - jug, to-witta - woo! Spring, the sweet
jug - jug, to-witta - woo! Spring, the sweet
cuc - koo! to-witta - woo! cuc - koo! . . . O sweet
Pu - we, pu - we, pu - we, towittawoo! Spring, the sweet

Spring! O, the sweet Spring! The palm and may Make

f poco rit. *a tempo.*

coun-try hous-es gay, The shepherds pipe all day, .

p

coun-try hous-es gay, The shepherds pipe all day, .

p

coun-try hous-es gay, The shepherds pipe all day, .

mf

coun-try hous-es gay, Lambs frisk and play,

mf

Birds tune this mer-ry lay, Shep-herds pipe, shep-herds

p

Birds tune this mer-ry lay, Shep-herds

p

Birds tune this mer-ry lay, Shep-herds

p

Birds tune this mer-ry lay, Shep-herds pipe, shep-herds

mf

And we hear aye this mer-ry lay, Shep-herds

p

mf

Musical score for "The Shepherd's Song". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "pipe all . day, Birds tune this mer-ry lay, Lambs frisk and play, Shep-herds". The piano part consists of a right hand with a melody and a left hand with a bass line. The vocal parts are arranged in four staves. The lyrics are written below the vocal staves. The piano accompaniment is written on two staves at the bottom. The score includes dynamic markings such as "cres." (crescendo) and "p" (piano).

pipe all .. day, Birds tune this mer - ry lay, . . Jug - jug,

pipe all day, Birds tune this mer - ry lay, . . Jug - jug,

pipe all day, Birds tune this mer - ry lay, . . Cuc - koo, ..

pipe all .. day, Birds tune this mer - ry lay, . .

pipe all .. day, Birds tune this mer - ry lay, . .

The musical score is written for a vocal quartet and piano. It consists of six staves. The first two staves are for vocal parts, the third for another vocal part, and the last three for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'jug - jug, to-wit-ta - woo! cue - koo! Pu - we, pu - we, pu - we, to-wit-ta-woo!'. The piano part includes dynamic markings like *p* (piano) and *mf* (mezzo-forte), and articulation like triplets and slurs.

jug - jug, to-wit-ta - woo!
 jug - jug, to-wit-ta - woo!
 cue - koo! to-wit-ta - woo! cue - koo! . .
 Pu - we, pu - we, pu - we, to-wit-ta-woo!
 Pu - we, pu - we, pu - we, to-wit-ta-woo!

poco rit. *a tempo.*

p Spring, the sweet Spring! O, the sweet Spring! The fields breathe sweet, The

p Spring, the sweet Spring! O, the sweet Spring! The fields breathe sweet, The

p O sweet Spring! O, the sweet Spring! The fields breathe sweet, The

p Spring, the sweet Spring! O, the sweet Spring! The fields breathe sweet, The

p *f poco rit.* *p a tempo.*

dais - ies kiss our feet, Young lov - ers meet, Old wives a sun - ning sit,

dais - ies Kiss our feet, Young lov - ers meet, Old wives a sun - ning sit,

dais - ies kiss our feet, Young lov - ers meet, Old wives a sun - ning sit,

dais - ies kiss our feet, Young lov - ers meet, Old wives a sun - ning sit, The

p

cres.

Lov-ers meet, lov-ers meet, old wives, old wives a sunning sit, In

cres. Lov-ers meet, lov-ers meet, old wives, old wives a sunning sit, In

cres. Lov-ers meet, lov-ers meet, old wives, old wives a sunning sit, In

cres. fields breathe sweet, Lov-ers meet, old wives, old wives a sunning sit, In

cres. *f*

ev - 'ry street, in ev - 'ry street These tunes our ears do greet, . .

ev - 'ry street, in ev - 'ry street These tunes our ears do greet, . .

ev - 'ry street, in ev - 'ry street These tunes our ears do greet, . .

ev - 'ry street, in .. ev - 'ry street These tunes our ears do greet, . .

Jug - jug, jug - jug, to - wit - ta -

Jug - jug, jug - jug, to - wit - ta -

Cuc - koo, .. cuc - koo! .. to - wit - ta -

Pu - we, pu - we, pu -

- woo! Spring, the sweet Spring! O, the sweet Spring!

- woo! Spring, the sweet Spring! .. O, the sweet Spring!

- woo! cuc - koo! .. O, sweet Spring! .. O, the sweet Spring!

- we, to - wit - ta - woo! Spring, the sweet Spring! .. O, the sweet Spring!

STUTTGART.—"Konradin von Schwaben," a grand opera, composed by Gottfried Linder to a libretto by Duchess Vera of Württemberg, was revived at the Court Theatre, on November 11, in a new and completely revised version, and very warmly received. The work was originally produced at this theatre twelve years ago. It is, throughout, on the lines of grand opera, but contains a great deal of beautiful and powerful music.—Brahms's rarely-heard "Rinaldo," for male chorus, tenor solo, and orchestra, one of his finest works, though shamefully neglected, was recently performed by the Teachers' Choral Society, under Herr S. de Lange.

TOTIS.—At the theatre in the castle of Count Esterhazy in this place the opera "Arnolda," which lately gained the first prize offered by an American musical society, was successfully produced some time since. The composer, Carl Trotzler, occupies the post of Conductor to Count Esterhazy.

VERONA.—At the Ristori Theatre, "Medora," a grand opera in four acts, composed by Signor Ferruccio Cusinati, was brought to a first hearing on November 29. The novelty was unsuccessful.

VIENNA.—The musical winter season was opened on November 5 with a Concert devoted to compositions by Palestrina and Orlando di Lasso. Of the former master, the Mass "Ecce ego Johannes" and four madrigals, and of his Flemish contemporary two motets, "Jubilate" and "Super flumina," and the humorous double "Echo" chorus, "Ola! o che bon eco," were included in the programme of this "Festival" Concert, which was conducted by Herr Theobald Kretschmann.—At the Court Theatre, Anton Smareglia's three-act opera, "Cornelius Schutt," was produced on November 23, and hit the taste of the audience. The composer, as well as the principal singers, Fräulein Lola Beeth and Herren Van Dyck and Grengg, were honoured with repeated calls.

WIESBADEN.—M. Saint-Saëns's Oratorio "The Deluge," of which few musicians know more than the prelude (more peculiar than appropriate), was performed here recently, for the first time in Germany, under the direction of Herr Zerlett.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

A REMARKABLY fine performance of Handel's "Messiah" was given on the 12th ult., by the Bristol Choral Society, which, notwithstanding its previous good knowledge of the Oratorio, assiduously studied it, under the guidance of Mr. George Riseley, for some weeks prior to the Concert. The band and choir numbered about 500, and the principal vocalists were Miss Agnes Spackman, Miss Jessie King, and Mr. Dean Trotter and Mr. W. Thomas in the places of Mr. Charles Chilley and Mr. W. J. Ineson, absent through indisposition; Mr. J. H. Fulford presided at the organ, and Mr. Riseley conducted. Airs so familiar as those in the Saxon's great work were safe in the hands of soloists so experienced as the ladies and gentlemen named. The achievements of the choir, however, may be fittingly designated as brilliant, so grand were the power and tone, so accurate were the phrasing and enunciation, so careful was the marking of light and shade, and so firm was the attack and sharp the release, due in a great measure to the clear and inspiring direction of the Conductor. Band and organist contributed their share to the magnificence of the performance.

The Bristol Æolian Male Choir, a comparatively new body, formed in Bristol in the East division of the city, where there is need for many more musical societies of this order, gave its second Concert, on the 3rd ult., with surprising and delighting results. The performance, which took place at the Vestry Hall, Pennywell Road, in the midst of a populous district, was attended by the Mayor and a crowded audience. Directed by Mr. Geo. A. Sleigh, the choir sang the glees "Hart and Hind" (Bishop), "Who comes" (Calcott), "By Celia's Arbour" (Horsley), "The Martyrs of the Arena" (De Rille), "Blest is the fairy hour" (Horsley), "Hail, Music" (Beschnitt), "Crabbed age and youth" (Stevens), "The Beleaguered" (Sullivan), "Vineta" (Abt), "Past is the race of Heroes"

(Hargreaves), and "The Mother's Prayer." Good phrasing, clear enunciation, promptness of attack and release, careful attention to light and shade, and all points which go to make up the excellence of a performance were observable in the singing of the young Society, and promise was given of even yet better achievements in the future. The members are to be congratulated on the degree of efficiency they have already attained. Miss Marion Harris and Miss Aldersley contributed songs, and Miss Edith Colman played violin solos.

A select choir of twenty-four voices, from Glasgow, sang in Colston Hall on November 29. The pieces brought forward were chiefly by Scottish authors, as may be gathered from the list: "Hail to the chief," "Wilt thou be my dearie?" "Annie Laurie," "Last May a braw wooer," "The bonny wee window," "The rowan tree," "McGregor's gathering," "The flower of Dunblane," "The wedding of Shon Maclean," "The land o' the leal," "Kate Dalrymple," "The auld nean," "Scots wha' hae," and Bishop's "Now tramp." The singing of these compositions, and of songs rendered by individual members of the choir, was greatly appreciated by a large audience.

At the Saturday Popular Concert at the end of November, which was attended by a large audience, the choir sang "Springs she not" (Pearsall), "The queen of night" (Martin), "A spring song" (Pinsuti), "Stars of the summer night" (Smart), "Hark! Apollo strikes the lyre" (Bishop), and "A sailor's song" (H. Smart). These bright part-songs and glees were the most agreeable feature of the programme. Miss Blanche Powell and Mr. Dan Price contributed songs, Miss Annie Holman and Mr. G. Harlow played violin and cornet solos respectively, and the band performed overtures and selections. At the Concert on the 15th ult. the choral pieces were "Sweet and low" (Barnby), "Hush thee, my babe" (Sullivan), "The Cruiskeen Lawn" (Stewart), "Come, lasses and lads" (Old English), "Come, Dorothy" (German Volkslied), and "The old folks at home" (Christy). Madame Gomez and Mr. Montague Worlock sang songs, Master Toy gave some violin solos, and among the compositions played by the band was Grieg's "Sigurd Jorsalfar" Suite, now first introduced to Bristolians.

A new ladies' Association—the Clifton Pompadour Musical Society—gave its first Concert on November 22, and pleasingly sang a number of compositions.

A very good performance of Mendelssohn's "Elijah" was given, on the 13th ult., by the Weston-super-Mare Philharmonic Society, under the direction of Mr. Cook. The principal vocalists were Mrs. Ada Patterson, Miss Leslie Trowbridge, Mr. J. Dean Trotter, and Mr. Norman Salmond. Mrs. Alford, Mrs. A. Hunt, Dr. Roxburgh, and Mr. A. E. Masters assisted in the concerted numbers.

Miss Lock's Chamber Concert, on November 28, was exceedingly enjoyable, from the fact that the works brought forward were played with a high degree of artistic excellence. The compositions were Beethoven's String Quartet in B flat (Op. 18, No. 6); Dvorák's extraordinary Dumky Trio (Op. 90) for pianoforte, violin, and violoncello; and Haydn's String Quartet in D. The executants were Miss Lock, Messrs. Theo. Carrington, Duys, Wetten, and Van Gelder. Miss Lock's pianoforte solos were a couple of pieces of Chopin, and Mrs. Herring Mason contributed songs.

The second Popular Chamber Concert of the season took place in the lesser Victoria Room on the 8th ult., when Rheinberger's Quintet in C (Op. 114) for pianoforte and strings, Haydn's String Quartet (Op. 77, No. 1), and the Andante and Variations from Beethoven's String Quintet (Op. 18, No. 5) were brought forward. The executants were Messrs. Ward, Bernard, Gardner, Pavey, and Miss Mabel Rootham, who also played as her pianoforte solo Chopin's Ballade in A flat. Miss Marion Harris was the vocalist.

The Bristol Post Office Band Concert, which took place on November 28, was a success. Songs by Miss E. Florence, Madame Belle Cole, and Mr. John Morley, and performances by the band, directed by Mr. Fred. Watts, constituted the musical pabulum.

The Concerts at Clifton Spa have been continued with varying success; but the Thursday evening orchestral performances, although remarkably good, have not been

ev - 'ry street, in ev - 'ry street These tunes our ears do greet, . .

ev - 'ry street, in ev - 'ry street These tunes our ears do greet, . .

ev - 'ry street, in ev - 'ry street These tunes our ears do greet, . .

ev - 'ry street, in . . ev - 'ry street These tunes our ears do greet, . .

Jug - jug, jug - jug, to-wit - ta -

Jug - jug, jug - jug, to-wit - ta -

Cue - koo! . . cue - koo! . . to-wit - ta -

Pu - we, pu - we, pu -

- woo! Spring, the sweet Spring! O, the sweet Spring!

- woo! Spring, the sweet Spring! . . O, the sweet Spring!

- woo! cue - koo! . . O, sweet Spring! . . O, the sweet Spring!

- we, to-wit-ta-woo! Spring, the sweet Spring! . . O, the sweet Spring!

Also published in Novello's Tonic Sol-fa Series, No. 854, price 1½d.

STUTTGART.—"Konradin von Schwaben," a grand opera, composed by Gottfried Lindler to a libretto by Duchess Vera of Württemberg, was revived at the Court Theatre, on November 11, in a new and completely revised version, and very warmly received. The work was originally produced at this theatre twelve years ago. It is, throughout, on the lines of grand opera, but contains a great deal of beautiful and powerful music.—Brahms's rarely-heard "Rinaldo," for male chorus, tenor solo, and orchestra, one of his finest works, though shamefully neglected, was recently performed by the Teachers' Choral Society, under Herr S. de Lange.

TOTIS.—At the theatre in the castle of Count Esterhazy in this place the opera "Arnolda," which lately gained the first prize offered by an American musical society, was successfully produced some time since. The composer, Carl Trotzler, occupies the post of Conductor to Count Esterhazy.

VERONA.—At the Ristori Theatre, "Medora," a grand opera in four acts, composed by Signor Ferruccio Cusinati, was brought to a first hearing on November 29. The novelty was unsuccessful.

VIENNA.—The musical winter season was opened on November 5 with a Concert devoted to compositions by Palestrina and Orlando di Lasso. Of the former master, the Mass "Ecce ego Johannes" and four madrigals, and of his Flemish contemporary two motets, "Jubilate" and "Super flumina," and the humorous double "Écho" chorus, "Ola! o che bon echo," were included in the programme of this "Festival" Concert, which was conducted by Herr Theobald Kretschmann.—At the Court Theatre, Anton Smareglia's three-act opera, "Cornelius Schutt," was produced on November 23, and hit the taste of the audience. The composer, as well as the principal singers, Fräulein Lola Beeth and Herren Van Dyck and Grengg, were honoured with repeated calls.

WIESBADEN.—M. Saint-Saëns's Oratorio "The Deluge," of which few musicians know more than the prelude (more peculiar than appropriate), was performed here recently, for the first time in Germany, under the direction of Herr Zerlett.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

A REMARKABLY fine performance of Handel's "Messiah" was given on the 12th ult., by the Bristol Choral Society, which, notwithstanding its previous good knowledge of the Oratorio, assiduously studied it, under the guidance of Mr. George Riseley, for some weeks prior to the Concert. The band and choir numbered about 500, and the principal vocalists were Miss Agnes Spackman, Miss Jessie King, and Mr. Dean Trotter and Mr. W. Thomas in the places of Mr. Charles Chilley and Mr. W. J. Ineson, absent through indisposition; Mr. J. H. Fulford presided at the organ, and Mr. Riseley conducted. Airs so familiar as those in the Saxon's great work were safe in the hands of soloists so experienced as the ladies and gentlemen named. The achievements of the choir, however, may be fittingly designated as brilliant, so grand were the power and tone, so accurate were the phrasing and enunciation, so careful was the marking of light and shade, and so firm was the attack and sharp the release, due in a great measure to the clear and inspiring direction of the Conductor. Band and organist contributed their share to the magnificence of the performance.

The Bristol Æolian Male Choir, a comparatively new body, formed in Bristol in the East division of the city, where there is need for many more musical societies of this order, gave its second Concert, on the 3rd ult., with surprising and delightful results. The performance, which took place at the Vestry Hall, Pennywell Road, in the midst of a populous district, was attended by the Mayor and a crowded audience. Directed by Mr. Geo. A. Seigh, the choir sang the glees "Hart and Hind" (Bishop), "Who comes" (Calcott), "By Celia's Arbour" (Horsley), "The Martyrs of the Arena" (De Rille), "Blest is the fairy hour" (Horsley), "Hail, Music" (Beschnitt), "Crabbed age and youth" (Stevens), "The Beleguered" (Sullivan), "Vineta" (Abt), "Past is the race of Heroes"

(Hargreaves), and "The Mother's Prayer." Good phrasing, clear enunciation, promptness of attack and release, careful attention to light and shade, and all points which go to make up the excellence of a performance were observable in the singing of the young Society, and promise was given of even yet better achievements in the future. The members are to be congratulated on the degree of efficiency they have already attained. Miss Marion Harris and Miss Aldersley contributed songs, and Miss Edith Colman played violin solos.

A select choir of twenty-four voices, from Glasgow, sang in Colston Hall on November 29. The pieces brought forward were chiefly by Scottish authors, as may be gathered from the list: "Hail to the chief," "Wilt thou be my dearie?" "Annie Laurie," "Last May a braw wooer," "The bonny wee window," "The rowan tree," "McGregor's gathering," "The flower of Dunblane," "The wedding of Shon Maclean," "The land o' the leal," "Kate Dalrymple," "The auld nean," "Scots wha' hae," and Bishop's "Now tramp." The singing of these compositions, and of songs rendered by individual members of the choir, was greatly appreciated by a large audience.

At the Saturday Popular Concert at the end of November, which was attended by a large audience, the choir sang "Springs she not" (Pearsall), "The queen of night" (Martin), "A spring song" (Pinsuti), "Stars of the summer night" (Smart), "Hark! Apollo strikes the lyre" (Bishop), and "A sailor's song" (H. Smart). These bright part-songs and glees were the most agreeable feature of the programme. Miss Blanche Powell and Mr. Dan Price contributed songs, Miss Annie Holman and Mr. G. Harlow played violin and cornet solos respectively, and the band performed overtures and selections. At the Concert on the 15th ult. the choral pieces were "Sweet and low" (Barnby), "Hush thee, my babe" (Sullivan), "The Cruiskeen Lawn" (Stewart), "Come, lasses and lads" (Old English), "Come, Dorothy" (German Volkslied), and "The old folks at home" (Christy). Madame Gomez and Mr. Montague Worlock sang songs, Master Toy gave some violin solos, and among the compositions played by the band was Grieg's "Sigurd Jorsalfar" Suite, now first introduced to Bristolians.

A new ladies' Association—the Clifton Pompadour Musical Society—gave its first Concert on November 22, and pleasingly sang a number of compositions.

A very good performance of Mendelssohn's "Elijah" was given, on the 13th ult., by the Weston-super-Mare Philharmonic Society, under the direction of Mr. Cook. The principal vocalists were Mrs. Ada Patterson, Miss Leslie Trowbridge, Mr. J. Dean Trotter, and Mr. Norman Salmond. Mrs. Alfred, Mrs. A. Hunt, Dr. Roxburgh, and Mr. A. E. Masters assisted in the concerted numbers.

Miss Lock's Chamber Concert, on November 28, was exceedingly enjoyable, from the fact that the works brought forward were played with a high degree of artistic excellence. The compositions were Beethoven's String Quartet in B flat (Op. 18, No. 6); Dvorák's extraordinary Dumky Trio (Op. 90) for pianoforte, violin, and violoncello; and Haydn's String Quartet in D. The executants were Miss Lock, Messrs. Theo. Carrington, Duys, Wetten, and Van Gelder. Miss Lock's pianoforte solos were a couple of pieces of Chopin, and Mrs. Herring Mason contributed songs.

The second Popular Chamber Concert of the season took place in the lesser Victoria Room on the 8th ult., when Rheinberger's Quintet in C (Op. 114) for pianoforte and strings, Haydn's String Quartet (Op. 77, No. 1), and the Andante and Variations from Beethoven's String Quintet (Op. 18, No. 5) were brought forward. The executants were Messrs. Ward, Bernard, Gardner, Pavey, and Miss Mabel Rootham, who also played as her pianoforte solo Chopin's Ballade in A flat. Miss Marion Harris was the vocalist.

The Bristol Post Office Band Concert, which took place on November 28, was a success. Songs by Miss E. Florence, Madame Belle Cole, and Mr. John Morley, and performances by the band, directed by Mr. Fred. Watts, constituted the musical pabulum.

The Concerts at Clifton Spa have been continued with varying success; but the Thursday evening orchestral performances, although remarkably good, have not been

adequately supported; hence it is feared they will be allowed to lapse. Perhaps when the large and costly building scheme is completed a fresh attempt will be made to secure proper appreciation of music so choice and so excellently rendered.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society led off its nineteenth season with an admirable performance of Mendelssohn's "Hymn of Praise," followed by Mackenzie's "Dream of Jubal," its first performance in Dublin. The Concert took place in the Royal University Examination Hall, on the 6th ult., and was largely attended. A most gratifying fact is the steady improvement of the Society's band during the last two or three years. Its discipline is now nearly perfect, and anything like "independent" or careless playing was conspicuously absent from this most satisfactory rendering of Mendelssohn's Symphony and the Cantata. Of the choir of 350 voices it need only be said that it never sang better. The principal singers were Mdle. Antoinette Trebelli, Mr. Herbert Grover, and Mr. John Horan, jun.; and the recitation in Mackenzie's work was undertaken by the Rev. Chancellor Tisdall, D.D. Dr. Joseph Smith conducted, Mr. Theodore Werner led the strings, and Mr. Horan, sen., was organist.

An extra Christmas performance of "The Messiah" was given by the same Society on the 20th ult., with Madame Clara Samuelli, Miss Helen Pettican, Mr. Dan Jones, and Mr. Bantock Pierpoint as soloists.

It is proposed to give some Orchestral or Symphony Concerts next year, with the band of the Dublin Musical Society, whose capability for such work is no longer to be doubted.

St. George's Choral Union, a well-organised and industrious Society in the North of Dublin, opened its sixth season, on the 14th ult., with a capital performance of Haydn's "Creation," in St. George's Parochial Hall, under the direction of Mr. Raymond Revelle, with band and chorus of seventy performers. The principals were Miss Mary Conway, Mr. Evan Cox, and Mr. J. G. Scott; the band was led by Mr. R. C. Fleming, and Mr. Lurring presided at the organ.

On the same evening the Sackville Musical Society produced Barnby's "Rebekah," at the Sackville Hall, under the direction of Dr. T. R. G. Jozé, the soloists being Miss Lucy Ashton Hackett, Messrs. W. S. North and J. F. Jones.

Dr. W. H. Collisson alternates Subscription and Promenade Concerts at the Leinster Hall on Saturday evenings, all of which are thoroughly enjoyed by large assemblages.

Two "Sullivan" Concerts, with orchestra, were given in the Town Hall, Kingston, on the 4th and 5th ult., both concluding with the operetta "Trial by Jury" (by permission), in which Miss Barbara Byrne and Mr. Alfred Manning took the leading parts. Dr. Joseph Smith conducted.

The series of Chamber Music Recitals continues to be held in the old library of the Royal Dublin Society, on Monday afternoons, before crowded assemblages. Messrs. Papini, Delany, Grisard, Bast, and Esposito are the executants.

Herr Werner's fourth Violin Recital took place at the Arts Club, St. Stephen's Green, on the 4th ult., and included Mendelssohn's Violin Concerto, Nardini's Sonata in D, and excerpts from Vieuxtemps, Raffi, Sarasate, and Ysaÿe. It is said that a Concerto by a local composer will shortly be heard at one of these popular Recitals. Miss Helen Croft's Benefit Concert, on the 8th ult., at the Antient Concert Rooms, was in very good taste and proved very enjoyable; and on the same evening the second of the Caledonian Society's very successful Concerts was given at the Rotunda.

Lady Arthur Hill's opera "The Ferry Girl" was produced at the Gaiety Theatre, on the 17th ult., running for three nights. A capable band and chorus supported the principals, Miss Kate Drew, Messrs. Chas. Butler, and Frederick Flint; and a crowded audience enjoyed the many beauties of the work, which is of a light and graceful character. Mr. Negroni directed, and Mr. Johnson led the band.

The arrangements for the tenth Annual Conference of the Incorporated Society of Musicians, to be held in Dublin on the 1st, 2nd, 3rd, and 4th inst., include addresses by Sir John Stainer, Dr. Mann, and Dr. Pearce, &c., a Concert by the members, a Reception and Conversazione by the Leinster Section, a Banquet at the Shelbourne Hotel, a visit to Guinness's Brewery, and a ball at the Mansion House, by invitation of the Lady Mayoress.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE Dundee Amateur Choral Union (instituted 1858) gave the first Concert of the present season on the 11th ult., under the conductorship of Mr. Carl Hamilton. The work chosen was Mendelssohn's "Elijah," with full orchestral accompaniment, and Miss Maggie Davies, Madame Marian McKenzie, Mr. Henry Piercy, and Mr. Andrew Black as soloists. The choral numbers were excellently sung. A lack of delicacy was noticeable in the softer passages, but a great advance has been made in quality of tone and precision of attack. This will be remembered as one of the finest Concerts given by the Society. Surely nothing could be better than Mr. Black's interpretation of the part of *Elijah*. He sang throughout with remarkable breadth and dramatic force. Miss Davies and Madame McKenzie also sang with great success, and the accompaniments were efficiently played under the leadership of Mr. Daly.

The second Harrison-Simpson Subscription Concert was held on the 6th ult., and brought two old favourites, Mr. Santley and Herr David Popper, again to Dundee. The other artists were Miss Evangeline Florence, who sang, as always, with much refinement and artistic charm; Madame Belle Cole, Mr. Charles Chillely, and Mdle. Marie Dubois. The Royal Welsh Ladies' Choir sang light part-songs with considerable skill.

Most important among purely local musical events were the interesting Chamber Concert given on November 27, by Mr. Fleming (pianist), assisted by Mr. Elkan Kosman (violinist) and Mrs. Haden (vocalist); and a Lecture on Wagner's "Tannhäuser," by Mr. S. Fraser Harris, on the 15th ult., at a meeting of the East of Scotland Section of the Incorporated Society of Musicians.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

ONE of the most useful Institutions in Norwich is St. George's Club and Home for Working Girls, and an interesting part of its work consists of vocal and instrumental classes, under the direction of Mr. H. F. Howlett. Once a year the classes combine to give an exhibition of their progress, with the further object of providing funds for carrying on the work. The Concert given in St. Andrew's Hall, on November 27, by the girls, was so much appreciated that it was repeated in the following week, when the building was again well filled. The class from which the executants are drawn having but little time for practice, it will be understood that the music undertaken is of a popular character; but what is tried is creditably performed. In addition to selections for band and chorus, the programme contained violin, flute, cornet, euphonium, and mandoline solos, played in a style that those in higher ranks of life, and with more leisure, would do well to emulate. This club is doing an important elevating work among the class for whom it is intended. The certificates and diplomas gained at the local examination held in October last, in connection with the Victoria College of Music, were presented to the successful candidates on November 30, at a *Soirée Musicale* given by the local Hon. Secretary, Mr. Ernest Harcourt. Parochial Concerts in various parts of the city have been very prolific during the past month, and it is satisfactory to report that the music given has been generally of a higher level than usual on these occasions. For the more immediate purpose of keeping the chorus in practice, as well as to interest them in their work, the Festival Committee decided to organise four interim Concerts, to be given between the last and next triennial Festival. The first of these was held in May last, when the "Creation" was given; while at

the second, held in St. Andrew's Hall, on the 13th ult., Benedict's cantata "St. Cecilia" and a selection from Handel's "L'Allegro ed Il Penseroso" filled the programme. The principal vocalists engaged were Miss Esther Palliser (soprano), Miss Frances Acton (contralto), Mr. H. Stockwell (tenor), and Mr. Ffrangcon-Davies (bass), and it was generally admitted that the committee had been fortunate in their selection of soloists, whose singing throughout the evening was most praiseworthy. Miss Palliser's grand effort was "Sweet Bird," from "L'Allegro," the flute obbligato being played by Mr. G. Slight. The chorus amply sustained the reputation gained at the last triennial gathering; the voices are evenly balanced, and from the body of tone produced it may be supposed that the members all sing, and that the cyphers who formerly filled a gap are effectually cleared out. The joyous chorus, "Haste thee, nymph," was honoured with a unanimous encore. The band was composed mainly of members of the Norwich Philharmonic Society, led by Mr. F. W. B. Noverre, but strengthened in the wind by a few outsiders. With the exception of being somewhat too loud in places the accompaniments were very neatly played, and the lovely prelude to "St. Cecilia" was given with great delicacy. Dr. Bunnett presided at the organ with his accustomed ability, and Dr. Horace Hill, to whom the credit of raising the chorus to its present high standard is mainly due, conducted.

The Great Yarmouth Musical Society's first Concert of the season came off on November 29, when Mendelssohn's Forty-second Psalm and Van Bree's cantata "St. Cecilia's Day" were the principal attractions. The band and chorus numbered about 130, with two or three exceptions resident in the town. Under the *bâton* of Dr. Bunnett, who was temporarily filling the post vacated by Mr. H. Stonex from ill-health, a very creditable performance of these two works was given, both chorus and band being proficient in their respective parts. The solos in both works were sung by Miss Vinnie Beaumont with taste and judgment, but the secular work was more suited to her style than the sacred. Vocal selections were also given by Mr. Sawford Dye, and Mr. R. Price was heard in two violoncello solos as well as in Mendelssohn's Sonata in B flat, with Dr. Bunnett at the pianoforte. Méhul's Overture "Joseph" and an Andante Religioso, for violin and orchestra, written by the Conductor, gave the band an opportunity for showing its ability to do even more exacting work.

The King's Lynn Musical Society gave its first Concert of the season before a large audience, in the Athenæum, on the 14th ult., when Mendelssohn's "Elijah" was undertaken and performed in a very creditable manner. Perhaps a lower ambition would have been wiser, for "Elijah" is a severe tax upon larger and more experienced choral bodies than Lynn at present possesses; but all honour is due to the Conductor, Mr. Arthur H. Cross, organist of Sandringham, for the success obtained. The vocal quartet comprised Mrs. Stott, Mrs. Barber, Mr. Harry Greene, and Mr. John Sandbrook, who gave the important solos with commendable care and taste. The chorus, numbering upward of 100 voices, showed evidence of careful training and were especially happy in "Thanks be to God," "Be not afraid," and "Behold, God the Lord passed by"; but the "Baal" choruses were not quite so successful. Lynn appears to be weak in instrumental talent, for the band of forty performers was gathered from various places far and near. However, under the leadership of Mr. Noverre, of Norwich, this body proved capable of giving a very fair account of Mendelssohn's orchestration, even at the extreme pace adopted by the Conductor in several numbers.

At the Bury St. Edmund's Choral Association's Concert, on the 13th ult., a meritorious performance of Barnett's "Ancient Mariner" was given, conducted by Mr. Owen A. Clark. The band and chorus numbered about 150 performers, and the principal vocalists were Madame Adeline Paget, Miss Nellie Richardson, Mr. Harry Stubbs, and Mr. Alfred Osmond.

At the Lowestoft Choral Societies' Concert, on the 18th ult., the principal choral works were Dr. Bridge's cantata "The Cradle of Christ" and Dr. Vincent's Choral Fantasia on National Airs. Mr. R. J. Pitcher conducted.

The Beccles Choral Society, which, since the departure

of Mr. Williamson, has been under the superintendence of Mr. W. W. Harvey, gave a capital performance of "Judas Maccabæus," on the 17th ult.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

UNABATED interest and energy is shown in the musical record of last month's engagements. This is, perhaps, the very busiest season Edinburgh has ever known, and the more exacting standard of public criticism is a feature of the greatest possible satisfaction to every lover of music in the Northern capital.

The most important factor in our musical life is still Mr. Henschel's Orchestra. On the 5th ult. interest was centred in Dvorák's new and particularly charming Symphony, "From the New World." The work received every justice from the artists under Mr. Henschel's *bâton*, and evoked great enthusiasm. The deeper meaning of Schumann's "Manfred" Overture was not so readily grasped, but it was very beautifully played. Miss Clara Butt, in "Che farò," "Caro mio ben," and Gounod's famous aria from "Sapho," was warmly received. At the fifth Concert of the series, on the 17th ult., two new works were performed, a more detailed notice of which must be held over until the issue of our next number. The rendering of Mr. Drysdale's music to the "Kelpie," by Miss Joran, M. Brozel, and Mr. Kirkhope's Choir, under the composer's *bâton*, was all that could be desired. No less justice was done to Mr. W. Augustus Barratt's Ballad, "Sir Patrick Spens," and when Mr. Kirkhope resumed command of his choir in Goring Thomas's "Sun Worshippers," it was evident that new works and strange conductors had not interfered with the study of old favourites or the liveliest sympathy with every demand of the popular Conductor's beat. The young composers received quite an ovation.

On the 10th ult. a crowded audience was drawn to the Music Hall, to hear the Choral Union give the "Creation." The soloists were Miss Davies, Mr. Piercy, and Mr. Andrew Black. Mr. Piercy sang with abundant expression, although he took a good deal of liberty with the tradition of precise old "Papa Haydn," to the discomfiture of the orchestra. That Mr. Andrew Black did himself justice is to say enough of his part; he was most enthusiastically applauded. But the most important element in the Concert to a candid observer was, of course, the chorus, and it must be admitted that the steady improvement of the last few years under Mr. Collison is well maintained. "The Heavens are telling" was sung with great attention to *nuance*, although the conception was a little wanting in breadth and spontaneity; but "Achieved is the glorious work" was magnificently rendered. An almost adequate orchestra gave much more evidence of rehearsal than is the unhappy tradition of such Concerts in Edinburgh.

The Edinburgh Amateur Orchestral Society surpassed all its previous efforts in a somewhat ambitious programme at its first Concert this season. In Schubert's "Unfinished" Symphony, German's "Henry VIII." music, and the "Merry Wives of Windsor" Overture, Mr. Carl Hamilton had every reason to be proud of the strides the Society has made of late. A local quartet of male singers won great applause from the large audience.

It is no unfamiliar fact that a prodigy commands more public attention than a mature artist can hope for; but too many concert frequenters were absent from one of the most important Concerts of the season, when Josef Hofmann gave a Recital embracing works from Bach to Liszt. This is no place to estimate Hofmann's powers, or to compare him and his interpretations with impressions left by older favourites; but so much may be said, that if he expands in other directions as he has already done to the easy conquest of all conceivable technical difficulties, few artists will care to compete with him in a very few years.

Mr. Paul Della Torre gave the second of two interesting Recitals on the 1st ult., when he was assisted by Mr. Lemonné, the eminent flautist. Mr. Stockwell, a tenor singer, also contributed to the programme. Mr. Della Torre has now been one of the very best of our local

pianists, and his selection of solos—"Faschingsschwank," and a Prelude, Nocturne, and Ballade by Chopin—was warmly applauded. Mr. Lemonné's beautiful style seemed to give the liveliest satisfaction.

The programmes at the meetings of the Edinburgh Society of Musicians this year have been of exceptional interest. The Lecture last month was delivered by Mr. Seligmann, President of the Glasgow Society of Musicians, who entertained his audience with anecdotes selected from nearly fifty years' experience of music in Scotland. Important contributions to the programmes have been Nonettes by Spohr and Rheinberger, Spohr's Septet, &c.

Professor Niecks is giving a series of six Historical Concerts—five of String Quartet music and one of Choral music—in the University Music Class Room. The first was given on November 14, and included Quartet in B flat major (Op. 1, No. 1), Haydn; Quartet in C major (Op. 33, No. 3), Haydn; Quartet in C major, Mozart; Quartet in D minor (Op. 76, No. 2), Haydn. The second Concert, on the 12th ult., included Quartet in C major (Op. 76, No. 3, "The Emperor"), Haydn; Quartet in F major, Mozart; Quartet in C minor (Op. 18, No. 4), Beethoven. The remaining Concerts, the programmes of which are of great interest, will be given on the 16th inst., February 13 and 27, and March 20. The performers were Professor Niecks and Mr. J. F. Guyer (violins), Mr. Colin McKenzie (viola), and Mr. Grant T. McNeill (violoncello). This quartet is an established institution, and not a party gathered together for a few Concerts.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

ORCHESTRAL music in Glasgow has surely fallen upon evil times—an observation which may seem somewhat strange to many folks outside our good city. A hard fact remains, however, to be reckoned with, and this is the meagre support accorded the Concerts of the Choral and Orchestral Union. It was confidently expected that with the cessation of last season's hostilities the musical public would have lent substantial aid to the joint scheme. Not so, however, and especially as regards the subscriptions to the higher-priced seats, which ought, of course, to form the backbone of the organisation. Unless, indeed, the attendances improve very considerably, all interested in the financial success of the scheme will again have to face a serious deficit. This would be a grave misfortune, and it is not difficult to forecast a highly probable result. Let us hope, however, that matters will mend, and that Mr. Henschel and his able body of instrumentalists may also be encouraged to maintain the high efficiency which has hitherto characterised their labours. Mendelssohn's "Elijah" was produced on the 4th ult., when there should not have been a vacant seat in St. Andrew's Hall. Seldom has the Choral Union sung so well—many of the choruses would, indeed, have done credit to an English Festival choir; the band was in first-rate order, and Mr. Andrew Black's exposition of the part of the *Prophet* was simply superb. The other soloists, Miss Esther Palliser, Madame Marian McKenzie, and Mr. James Leyland (who deputised for Mr. E. Houghton), also worthily filled their respective rôles, and the trio and other concerted numbers were happily cared for by members of the Union, over which Mr. Joseph Bradley, the popular Conductor, so acceptably presides. Miss Palliser again made a highly favourable impression at the Popular Concert on the 8th ult., when Mr. Emanuel Moór also appeared, in charge of his own Pianoforte Concerto, a work which has been heard before under—truth to tell—better auspices. Humperdinck's Prelude to "Hänsel and Gretel" ushered in the sixth Classical Concert, on the evening of the 11th ult. It can only be said that the Overture whets the appetite for an acquaintance with the "Legend in Three Pictures" in its entirety. Brahms's Pianoforte Concerto in D minor (Op. 15) served to again bring Mr. Leonard Borwick before a Glasgow audience. The experience was truly welcome. It is safe enough to say that Beethoven's C minor Symphony has rarely been heard in Glasgow under better conditions, and Mr. Henschel and his bandmen deserve to be felicitated on their performance of the evergreen work. That rising young operatic vocalist, Miss Pauline Joran, sang at the

Popular Concert on the 15th ult., when the programme included Dvorák's new Symphony (No. 5) in E minor, as also one or two pieces of a familiar and thoroughly acceptable type. The seventh Classical Concert was announced for the afternoon of Christmas Day, and with Mr. and Mrs. Henschel as the vocalists. Leading features in the programme included Berlioz's "Harold in Italy" Symphony, Beethoven's "King Stephen" Overture, and "Saul's Dream," a number from Dr. Parry's work that Mr. Henschel has made his own. The second Chamber Concert of the series was set down for the 27th ult., and amateurs had been looking forward to a delightful evening with Haydn, Beethoven, and Schubert.

Young Hofmann came and conquered on the 13th ult., as was quite apparent from the reception accorded him at the Queen's Rooms. Keen interest centres in the forthcoming banquet to Mr. August Manns, a function which promises to rank as a red-letter record in Glasgow musical annals. Than the popular Sydenham *chef* no man has done more for the musical art North of the Tweed. The banquet, it may be of interest to note, will be graced by the presence of ladies.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

CHRISTMASTIDE does not seem this year to have brought with it the average number of Concerts, and of what have been given there is but little to be said, as nearly everything placed before music-lovers has been of the well-worn order. Be it understood that this applies to those departures in the way of choral music which are looked for at a period when local societies usually give evidence of the work done in the first moiety of a winter session. Liverpool is, in fact, as has been before noted, hopelessly behind in regard to matters which appertain to the singing side of the musician's art. The Philharmonic Society gave, on the 18th ult., Handel's "Judas Maccabæus," under Sir Charles Hallé; on the 13th ult., Spohr's "Last Judgment" was rendered at the pro-Cathedral, according to long-established custom, under the direction of Mr. F. H. Burstall. At this performance was also given Dr. J. F. Bridge's "Cradle of Christ," the only new thing heard, except Dr. Parry's "Job," so far this season, and it proved, therefore, doubly acceptable. The Post Office Choral Society appears to have abandoned the higher walks of art, and contented itself, on the 5th ult., with half-a-dozen part-songs, very well sung, under Mr. Clarke and a company of star vocalists.

In Birkenhead, Mendelssohn's "Elijah" and Handel's "Messiah" have been given by the choir of the Young Men's Christian Association, under Mr. Thomas; the last-named oratorio also by the Cambrian Choral Society, under Mr. D. O. Parry; and Dr. C. H. Parry's "Judith" by the St. Cecilia Society, under Mr. J. M. Appleyard. At Rock Ferry, Mr. Pemberton's Society has performed Gounod's "St. Cecilia" Mass.

At Liscard, a rapidly growing Cheshire suburb, Dvorák's fine cantata "The Spectre's Bride" was given on the 17th ult., under Mr. Argent, and carried forward the very happy traditions of the Wallasey Musical Society in regard to the production of new or comparatively unfamiliar works. At Runcorn, Mendelssohn's "First Walpurgis Night" was given on the same evening, under Mr. Crossley.

On the other hand, orchestral music still proves a sort of fixed star in the local firmament. The Società Armonica has given Schubert's C major Symphony—an ambitious work, by the way, for Mr. W. Cafferata's forces; and the famous Orchestral Society under Mr. Rodewald has produced, at the first of the now regular "Ladies" Concerts, Beethoven's A major Symphony and other important works, with the usual excellent results. At the Music School—where, it may be noted, Dr. H. Hiles succeeds the late Dr. W. H. Hunt as chief harmony professor—some good orchestral music was played by the students on the 13th ult., under Mr. Courvoisier; and last, though not least, the Philharmonic Society devoted the programme of its fifth Concert, on the 4th ult., in the main to instrumental work. Lady Hallé gave on this occasion a

delightful rendering of Beethoven's Violin Concerto, and the novelty was an excerpt from Saint-Saëns's "Suite Algérienne." Schumann's "Manfred" Overture and Moszkowski's "Cortège Marche" were also included in an excellent programme of the miscellaneous order.

At the regular monthly meeting of the Incorporated Society of Musicians, held here on the 15th ult., some excellent music was rendered by the members; and Mr. Charles Fry, who was fulfilling another engagement in Liverpool at the time, introduced an acceptable novelty in the form of one of the recitations with Mr. Stanley Hawley's music. Poe's "The Bells" was the piece selected, and it met with most cordial recognition. Dr. Hiles, of Manchester, and Miss Vickers, of Liverpool, presided over a large and most agreeable meeting of members.

Organ Recitals were given in St. George's Hall by Mr. J. K. Strachan, of Glasgow, on Saturday afternoon and evening, the 15th ult., and Sunday afternoon, the 16th ult. There was a large and enthusiastic audience at each Recital.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The programme provided by Sir Charles Hallé for November 29 was specially interesting, including, as it did, the *Symphonie Fantastique* of Berlioz—which was given for the seventh time—a first performance of Dvorák's "Carneval" Overture, two movements from Beethoven's "Prometheus" music, and vocal selections by Miss Brema, in which (and particularly in the old Irish airs, scored by Professor Stanford) she displayed great dramatic power and sympathy. Of the first-named work nothing new could be said. The old impression remains that, while there are, here and there, some extremely charming passages, rendered particularly welcome by the relief they afford, the chief interest to the student arises from the many experiments in scoring by the boldest of modern orchestrators. The Overture was well played, and its descriptive variety brightly brought out. No doubt it will soon be repeated; and an opportunity offered to follow more quietly and calmly its details. Should the "Prometheus" selection be again presented, it would be well to avoid the repetitions marked in the score which, especially in the florid variations, become excessively wearisome. In the early days of concerted instrumental music a desirable length of movement was secured often only by the encore of each section; but, as constructive power increased, the necessity for such elongation ceased. The third performance in consecutive years of selections from Wagner's "Tannhäuser" and "Lohengrin" calls for no remark beyond the record that, while the singing of Mr. Lloyd and Mr. Black was worthy of the renown of these artists, the familiarity of the choir and the orchestra with the works secured an excellent interpretation. For the Concert of the 13th ult. Mons. Rivarde selected the Violin Concerto in B minor of Saint-Saëns, of which the *Andantino* has a delightful simplicity and continuity not found in the quicker movements; and in the *Airs Russes* of Wieniawski he revelled in the "harmonic" regions, where he seems to be specially at home. He was thrice recalled. Mdlle. Landi, in the air "Oh! del mio dolce ardor," from Gluck's "Paris et Hélène," proved the charming quality of her voice when its tones are freed from the *vibrato* so affected by vocalists incapable of sustaining a steady, equable, well-tuned note, or always simulating an absurdly hysterical passion. The movement "Vysehrad," from a Poème Symphonique of Smetana, has little beyond well-defined rhythmic swing and clear orchestration to commend it. Of the two annual performances of "The Messiah," on the 20th and 21st ult., nothing need be said except that the principals were Misses Anna Williams and Clara Butt, with Messrs. Lloyd and Santley; and that the choral effects testified the energetic training of Mr. R. H. Wilson, while the assistance of Mr. Fogg at the organ was judicious and valuable.

Among many other performances of "The Messiah" during the month, that of Mr. Lane's Philharmonic Choir, on the 15th ult., must be specified as evincing increased

sonority of tone and mastery of the executive difficulties. Of course Madame Clara Samuël, Mr. Piercy, and Mr. Black need no commendation.

The Harrison Concert of the 11th ult. was unexpectedly successful as regards attendance; and, in spite of the indisposition of Mr. Lloyd, and the fact that one or two of the vocalists are fairly entitled to retire after their long and faithful service to the public, elicited great enthusiasm. Mr. Santley obligingly gave extra songs to preserve the desirable length of the programme, and was in capital voice. The Royal Welsh Ladies' Choir sang some eccentrically arranged national airs, and the spirit of their rendering, combined with the novelty of the conducting of Madame Clara Novello Davis, commended their efforts to a large portion of the audience.

At the Concert Hall some excellent chamber music has, during the month, been enjoyed. On the 3rd ult. the Gentlemen's Society provided a well-selected programme, undertaken by the chief soloists of Sir Charles Hallé's orchestra, with the co-operation of Mr. Steudner-Welsing at the pianoforte. The Pianoforte and Vocal Recital, at the Free Trade Hall, of Messrs. Borwick and Plunket Greene was unfortunately fixed for the same night, and the needless interference of the two appeals detracted from the success of both.

On the 10th ult. Mr. Willy Hess drew together his friends for the second time this season, and sufficiently rewarded them if only by his masterly playing of Bach's G minor Fugue. But, in addition, they had Schubert's Octet (Op. 166) and a delightful *Scherzo* from Cherubini's E flat (No. 1) Quartet. Finely as the Octet was rendered, the feeling was unavoidable that "heavenly length" is unsuitable for this bustling, transitory life; and that strings contend with wind instruments unequally, unless when fairly proportioned, as in the orchestra.

An excellent entertainment by Mr. Henry Watson's Vocal Society, and the Organ Recitals of Mr. Kendrick Pyne, at the Town Hall, must be recorded, together with the regular Saturday evening gatherings at the Young Men's Christian Association, conducted by Mr. Cross.

By a very happy chance I happened to be in Derby on the evening of the 5th ult., and was lured to the Concert of the Orpheus and Madrigal Society established by Mr. Arthur Smith. The choir numbers about sixty voices; and so rarely are opportunities offered of listening to anything like perfect male part-singing, that I congratulate myself upon the accident which took me into the hall that evening. The parts were well balanced, the voices good and free from the roughness which often seriously detracts from the efforts of such choirs, and the Conductor's control of his force absolute.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

UNUSUAL activity has been shown among the choral and orchestral organisations of this district during the month. Fenton Town Hall was packed on November 29, when the Longton and Fenton Orchestral Society, under the direction of Mr. Frank Hughes, gave its first Concert. Aided by Miss Nellie Gosnell (vocalist) and Mr. Fred. Ward (violin) an excellent programme was presented, and the orchestra can be congratulated upon the success of its initial effort.

Sir Smith Child, with his usual generosity, assisted the energetic Society bearing his own name in providing high class music for the people of Tunstall for the fourth season. Mr. James Alcock conducted, and the chorus (numbering over 100 voices) rendered Haydn's "Spring" and gave evidence of much careful training. The principals were Miss L. Lonsdale (of Tunstall), Mr. Hamlet Hopkins, and Mr. Meir. A miscellaneous selection followed the cantata, and the whole Concert was thoroughly appreciated by the large audience. The Rev. P. Stowers presided at the pianoforte.

The annual "Messiah" Festival of the Hanley Glee and Madrigal Society took place at the Victoria Hall, on the 13th ult., before an enthusiastic audience. The announcement that Mr. Edward Lloyd would be unable to fulfil his

engagement caused genuine disappointment among local music-lovers, but at the eleventh hour Mr. Ben Davies being secured, the exacting part was adequately provided for. Miss Florence Monk, Madame Dews, and Mr. John Ridding completed the list of principals, and the choir did its duty admirably. Mr. James Garner, the founder and painstaking Conductor, was in splendid form, and to him in a great degree the success of the evening may be justly attributed.

Mr. Sydney Clifford's Company gave a very successful Operatic Concert on the 13th ult., in the Longton Town Hall.

On the 20th ult. the Longton Choral Society performed Haydn's "Creation," with Madame Laura Smart, Mr. F. Barlow, and Mr. F. Owens as principals, and Mr. E. H. Bloor as Conductor.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Concert of the Gateshead Choral Society, on November 26, was in every respect a great success; but if one feature was worthy of greater praise than another, it was the singing of the choir. The Concert was given in the Town Hall, Newcastle-on-Tyne, and there was a very large and enthusiastic audience. It is certain that no better part-singing has been heard in this locality for many years. The principal pieces in the programme were Meyerbeer's Ninety-first Psalm, in eight parts, which was sung unaccompanied; Mozart's motet, "Splendete Te, Deus," and Pearsall's "Sir Patrick Spens." The programme also included part-songs and madrigals, by Orlando di Lassus, Dr. C. Villiers Stanford, and Henry Smart, all of which were admirably sung. The following artists also appeared: Madame Clara Samuël, Miss Jeanie Rankin, Mr. Henry Piercy, Mr. Ffrangcon-Davies, Mr. Philip Cathie (violin), and Mr. Clement Locknane (pianoforte). Mr. C. Francis Lloyd conducted, at almost a moment's notice, owing to the sudden indisposition of Mr. James M. Preston, the esteemed Conductor of the Society. The next Concert of the Society will take place on February 26, when Sullivan's "Golden Legend" will be given.

Miss Maud May's Concert, on November 28, was very successful. Dvorák's Quintet (Op. 81) for pianoforte and strings was exceedingly well played by Miss May (pianoforte), Miss Donkersley (first violin), Miss Winifred Foster (second violin), Mr. Emil Kreuz (viola), and Mr. W. H. Squire (violoncello). The vocalist was Miss Clara Butt, who delighted all hearers. It is worthy of remark that all the artists were formerly students of the Royal College of Music.

The visit of the Royal Carl Rosa Opera Company to the Tyne Theatre, Newcastle, which extended over the week commencing the 3rd ult., was neither so interesting nor so successful as usual. The principal event of the visit was the performance, for the first time in Newcastle, of Mr. Hamish MacCunn's new opera "Jeanie Deans," which was fully noticed in the last issue of THE MUSICAL TIMES. The work was presented in excellent style, both as to the manner of its performance and staging. The other operas heard during the week were "Tannhäuser," "Daughter of the Regiment," "At Santa Lucia," "Bohemian Girl," Nicolai's "Merry Wives of Windsor," and Goring Thomas's "Esmeralda."

The Northern Musicians' Benevolent Society gave its annual Concert in Newcastle, on the 10th ult. This Society was formed some four years ago for the purpose of providing a fund for the assistance of local musicians in time of sickness or distress. Once a year the members combine to give an orchestral Concert in aid of the funds, and so far their efforts have been remarkably successful. The orchestra at the recent Concert consisted of ninety performers, and among the most successful of the works performed were Dr. Mackenzie's new Overture "Britannia," a movement from a Suite in F by C. Francis Lloyd, Weber's Concertstücke for pianoforte and orchestra (the solo being admirably played by Mr. J. M. Preston), and

the "Tannhäuser" Overture. The vocalist was Miss Clara Butt, who created the utmost enthusiasm by her singing; and Mr. J. H. Beers conducted.

The Chamber Music Society gave its second Concert of the season on the 12th ult. The instrumentalists were Messrs. Schiever, Akeroyd, Courvoisier, and Carl Fuchs, and the vocalist Mr. Plunket Greene, with Mr. J. M. Preston as accompanist. The most enjoyable piece on the programme was Schumann's String Quartet in A, which was delightfully played. The songs of Mr. Plunket Greene were also very greatly appreciated.

On the 17th ult. Mr. Josef Hofmann gave a Pianoforte Recital in Newcastle. His programme was drawn from Bach, Mendelssohn, Chopin, Schubert, Liszt, and Rubinstein, and also included some Variations of his own composition.

The Newcastle Harmonic Society, of which Dr. Charles Chambers is the Conductor, have decided definitely to give a performance of Dr. Joseph Parry's "Saul of Tarsus" at an early date. Dr. Parry has promised to come to Newcastle for the purpose of conducting his work.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Mansfield Harmonic Society is thriving under the conductorship of Mr. Marshall-Ward. Its performance of Spöhr's "Last Judgment," on November 27, was an excellent example of good results achieved with small resources. The principal vocalists were Miss Maggie Jaques, Mr. Hamlyn Crimp, and Mr. Walter Ford, the latter, a rising young local basso, achieving a marked success.

Mr. Josef Hofmann gave an interesting Pianoforte Recital in the Albert Hall, on November 27, and displayed his versatile talents in a programme including diverse styles, from Eugene d'Albert's transcription of Bach's Organ Fugue in D major to Chopin, Rubinstein, and Liszt.

At the first Drawing-Room Concert Mr. Leonard Borwick and Mr. Plunket Greene gave a Pianoforte and Vocal Recital, which was highly appreciated.

The West Bridgford Choral Society and its Conductor, Mr. Derbyshire, deserve praise for their excellent Concert, on the 6th ult., when they performed Cowen's "St. John's Eve." The solos were well sung by Miss Maggie Jaques, Miss Alice Thorpe, and Messrs. Carson and Frank Kirk. The selection of this work was fortunate and its performance most creditable to all concerned.

Mr. Frank Lambert's Concert, on the 7th ult., was interesting, apart from the local interest evoked by his own compositions, which received deserved applause. The artists were Miss Mary Harris, Miss Marie Stiven, Mr. George Aspinall, Mr. Mervyn Dene, Mr. Maurice Farkoa, and Mr. Edgar Hulland.

Messrs. Ellenberger and Thorpe included vocal music in the programme of their second Chamber Concert, on the 4th ult., for the first time, and the engagement of Mr. William Foxon, of Sheffield, proved fortunate. The revival of Leclair's quaint Duo Sonata for violin and viola (finely played by Messrs. Ellenberger and Courvoisier) was a delightful surprise. From the remainder of the programme we must select Mr. Thorpe's violoncello solos—Serenade Orientale (Popper) and Marcello's Sonata in F—as particularly successful.

The Scottish Orchestra, under Mr. Henschel, is undoubtedly, in size and excellence, the finest combination that has visited Nottingham since Herr Richter's first appearance some years ago. The decided lack of interest evinced in their coming cannot be accounted for, and would surely not be repeated. Their playing of Beethoven's C minor Symphony, the "Tannhäuser" Overture, and Grieg's "Peer Gynt" Suite was a genuine pleasure to hear. Mr. Henschel gave a fine rendering of a scene from Dr. Parry's new Oratorio, "King Saul."

The Sacred Harmonic Society promised a good "Messiah" Concert for the 27th ult., too late for notice in this issue.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THE Lectures of the Music Faculty contained two extremely interesting discourses during the past term. On November 21 Dr. J. F. Bridge discussed "Early English Dramatic Music" with his customary vivacity before a very numerous audience, who showed equal appreciation of the Lecture itself and of the illustrations, which were admirably sung by three choristers and Messrs. Fell and Price, of Westminster Abbey. A fortnight later Sir John Stainer himself unfolded the origin and development of the choral responses of the English Church, and by his complete mastery of the subject contrived to impart interest into a rather technical and in some parts antiquarian topic. It is to be hoped that his vigorous protest as to the neglect with which Tallis's noble Litany is treated in too many cathedrals will be heeded by those who are responsible for it.

There has only been one of the series of Classical Concerts (October 25), but this was, on the whole, the most satisfactory yet given. An admirably varied programme, comprising Beethoven's "Leonora" (No. 3) Overture, Saint-Saëns's Concerto for pianoforte in G minor, and Schumann's Symphony in B flat major, received a capital rendering under Dr. Lloyd's direction; and Miss Marie Brema, who appeared for the first time in Oxford, made a great impression in two of Wagner's songs.

The other Concerts of the Term must be briefly dismissed, simply because they have been so numerous that anything like detail is quite impossible. The Schiever Quartet played Quartets by Beethoven and Schumann very finely at the Musical Union Invitation Concert, on November 27, and Messrs. Borwick and Plunket Greene, on November 28, and the Meister Glee Singers, on November 3, attracted large audiences. The other performers of most note who have visited Oxford during the autumn were Mdle. and Master Gérardy and Josef Hofmann. One remarkable innovation requires a word of special recognition. On November 22 Messrs. Acott and Co. arranged to give a complete "Monday Pop" Concert in Oxford, transferring it bodily, so to speak, from London. It is sincerely to be hoped that support enough was accorded to this spirited enterprise to bring about further Concerts of the same sort in the not distant future.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE Amateur Instrumental Society gave the first Subscription Concert of the season, on the 4th ult., in the Montgomery Hall. Prout's Symphony in F was the chief feature of the programme, and the members of the band accorded it a very excellent performance. The melodious third movement was played *con amore*, and the elaborate *Finale*, though severely taxing the resources of amateurs, was adequately rendered. The programme also included Overtures by Weber and Wallace, and a selection from "La Fille du Regiment." Dr. Coward, who conducted, was cordially greeted on his first public appearance since obtaining honours at Oxford.

During the past month several Ballad Concerts have been given, of which the most interesting was Messrs. Harrison's second Subscription Concert.

Mr. W. Brown's Popular Concerts in the Albert Hall have been resumed, and on the 8th ult. Mr. Guilment gave a largely attended Organ Recital. At this Concert Miss Ethel Griffith, a gifted young local violinist, made a successful *début*.

A new Musical Society has been formed in Doncaster, under the title of the St. Cecilia Society. Mr. Alfred Taylor has been appointed Conductor, and the first work performed will be Cowen's "Sleeping Beauty."

The Conisborough Musical Society performed Barnett's "Ancient Mariner" at its opening Concert. The success of the new Society was unmistakable. Mr. Alfred Taylor was the Conductor.

Miss Lillian Hovey, who is well known locally as an excellent contralto vocalist, made a successful *début* as a reciter, in the Montgomery Hall, on the 17th ult. Her

programme included a translation of Björnson's tragic poem "Bergliot," with accompanying music by Edvard Grieg. Mr. Charles Fry, of London, who has been directing Miss Hovey's studies, also took part in the programme, and gave, among other pieces, "The Dream of Eugene Aram," with Dr. A. C. Mackenzie's music. Miss Florence Winter was an excellent pianist, playing the accompaniments to the recitations referred to with much skill and sympathy.

On the 18th ult. the Amateur Musical Society's winter Concert took place in the Albert Hall. The first part of the programme comprised Beethoven's "Mount of Olives" and Handel's Organ Concerto in F (No. 5). The chorus work in Beethoven's Oratorio, while not severely taxing the resources of the choir, afforded evidence of careful preparation, and all the choral numbers were admirably rendered. The acquisition this season of a number of new tenors has strengthened the Society in what was a weak department, and the choir is now very evenly balanced. Miss Annie Norledge sang the trying soprano music with excellent taste and finish, and Mr. William Foxon's faultless rendering of the tenor music made his return to the concert-platform additionally welcome. Mr. T. H. Watson, a member of the Society, sang the bass solos. After Mr. J. W. Phillips had given a striking performance of the Organ Concerto, Mendelssohn's "Athalie" was given. For this work the services of Mr. Charles Fry had been retained, and so admirably did he deliver the connecting "readings," and so acceptable to the audience was this new departure, that arrangements will doubtless be made to secure his re-appearance in Sheffield, probably in Mackenzie's "Dream of Jubal." In "Athalie" the members of the chorus had their opportunity, and it was made the most of. Their singing throughout was accurate and firm, and the tone was excellent. The principals were Miss Norledge, Miss Amy Carter, Mrs. Davies, and Miss Booker. An excellent band was led by Mr. John Peck; Mr. Phillips was Organist, and Mr. Schöllhammer conducted.

Mr. Josef Hofmann made his first appearance in Sheffield on the 19th ult., when he gave a Pianoforte Recital in the Albert Hall.

Selections from "The Messiah" have been given during Advent at St. Mary's Church, under the direction of Mr. J. A. Rodgers.

The usual number of "Messiah" performances were given on Christmas Day.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

SALISBURY has been well supplied with music during the month just past, though to judge by the extent to which the better class of Concerts have been attended, the supply has not been in excess of the demand. Mr. Plunket Greene and Mr. Leonard Borwick had a large and very appreciative audience at their Recital in the Assembly Rooms, on Tuesday afternoon, the 4th ult. Madame Antoinette Sterling appeared in the County Hall on the evening of the same day, before another crowded room. She was supported by Miss Blanche Powell, Mr. Trefelyn David, Mr. Alexander Tucker, Miss Louise Nanney (solo violin), and Mr. Frank Hollis (pianoforte).

The usual Advent performance of Spohr's "Last Judgment" took place in the Cathedral on Thursday, the 13th ult. The solos were sung by members of the choir, Mr. C. F. South presided at the organ, and an excellent and impressive rendering of the Oratorio was the result. Dr. Hubert Parry's "Blest Pair of Sirens" and Mr. Hamish MacCunn's choral ballad "Lord Ullin's Daughter" were the chief works performed by the Sarum Choral Society, at the second Concert of its forty-sixth season, held in the Assembly Rooms, on the 19th ult. The solo vocalists were Miss Hettie Johnson and Mr. F. H. Noyes. Mr. F. L. Bartlett led the orchestra, and Mr. W. T. Bowey conducted.

An interesting musical service took place in the beautiful Parish Church of Wilton, on the 19th ult., when selections from "The Messiah" and "St. Paul" were given by the choir, under the direction of Mr. Herbert Naish, Organist of the Church. A small orchestra supplemented the organ in the accompaniments, and Mr. Naish gave a

short Recital on the latter instrument, including Mendelssohn's Prelude and Fugue in D minor and a Larghetto by Wesley.

At Marlborough, the annual College Concert was fixed for the 20th ult., the programme consisting of a well arranged selection of vocal and instrumental music, and concluding, as usual, with the "Carmen Marlboroughense." Mr. W. S. Bainbridge was the Conductor. The Marlborough Choral Society is preparing Mozart's Twelfth Mass and Mr. Gaul's cantata "Una" for the next Concert.

A very successful performance of Handel's "Messiah" was given by the Ryde Choral Union, on the 13th ult., in aid of the funds of the Royal Isle of Wight Infirmary and County Hospital. The choir of the Society, numbering 120 voices, had been well trained by the Conductor, Miss Margaret Fowles, and sang the choruses admirably. The band was also very good, and the solo vocalists—Miss Kate Cove, Miss Clara Butt, Mr. Clifford Hunnybun, and Mr. Robert Hilton—everything that could be desired. Unusual interest attached to this Concert, it being the last which Miss Fowles will conduct, that lady having announced her intention of relinquishing the direction of the Society on account of a press of other work. Her absence will be keenly felt.

The annual Concert of the Southampton Boys' College and High School at Shaftesbury Hall was one of the most successful ever given by that flourishing institution. The programme, arranged by Mr. E. Christopher Young, included Abt's cantata, "The Wishing Stone," which received an excellent rendering. The choruses were sung by the boys of the College who are in Mr. Young's singing-class, and the solos were given by Miss Gertrude Shearer and Miss May Lance. A miscellaneous selection made up the remainder of the programme. The Southampton Amateur Orchestral Society gave a Concert at the Hartley Hall on the 5th ult. The programme was judiciously compiled with a view to the capabilities of the band, which since its organization has made rapid strides under the careful training of Mr. E. Moon, the Conductor. The vocalist was Miss Marie Hooten, and Mr. Charles Fletcher contributed some finely played violin solos. An Oratorio, "Paradise," was performed by the South Front Choral Society, on the 6th ult., under the conductorship of Mr. F. Merefield. The solo vocalists were Miss Kate McLaughlan, Miss S. Smith, Miss May Lance, Mr. C. French, and Mr. W. Wheeler. The band was led by Mr. J. Merefield, and Mr. Fred. Hallum presided at the organ. The Southampton Philharmonic Society opened the season with a performance of "The Messiah," on the 18th ult. The principal vocalists were Miss Jessie Hudleston, Miss E. Leslie, Mr. Lloyd Chandos, and Mr. Tom Powley. Mr. H. M. Pike was the Conductor.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS has been unusually occupied with musical concerns during the past month. Taking a long list of Concerts in chronological order, Miss Eisele gave, on November 28, a pupils' Concert, at which several of her pupils showed commendable skill. At special Advent Services in the Leeds Parish Church, on the 6th and 10th ult., two important choral works were performed, on the former occasion Brahms's "German Requiem" and on the latter Spohr's "Last Judgment." Both were happily chosen with regard to the season, and both were most creditably executed. Though the absence of an orchestra was an irreparable loss, it was minimised by the clever organ playing of Mr. Guilmant. The Parish Church organist, Mr. Alfred Benton, conducted, and the soloists were Miss Bishop, Mr. Tom Child, and Mr. Browning, of whom the last-named must be singled out for particular praise, though all were most efficient. A Choral Contest, promoted by the Leeds Prize Musical Union, took place in the Town Hall, on the 8th ult., and proved thoroughly successful. There were eleven male-voice choirs and seven of mixed voices. Dr. C. H. Lloyd was the judge, and awarded the first prize in the former class to the Nelson Excelsior Glee Union, and in the latter to the Mossley Vocal Society. Prizes were secured also by the Harrogate and Bradford Moor Societies of men's voices, and by the

Golcar and Reedyford Choirs. The Armley Choral Society, on the 11th ult., gave Gaul's "Joan of Arc," Mr. Harrison conducting, and Miss Emma Wilby, Messrs. Riley and Billington being the principal vocalists. The second of the Leeds Subscription Concerts took place on the 12th ult. Sir Charles Hallé's band performed Beethoven's Seventh Symphony, their success being most marked in the vigorous *Finale*. Mr. Frederick Dawson played Tchaikowsky's highly original and characteristic Pianoforte Concerto in B flat minor with remarkable brilliancy and ease of execution, and Miss Sarah Berry sang several solos with an ease and charm of style that was as delightful as it was refreshing.

Weber's too-much neglected "Freischütz" was the subject of the third of the Bradford Subscription Concerts, on the 14th ult., a welcome revival, in view of the exceedingly small chance there seems to be of witnessing a stage performance in this part of the world, though the opera is one that ought to suit the Royal Carl Rosa Company to perfection. The soloists were Mesdames Duma and Amy Sherwin, Messrs. Ben Davies, Andrew Black, Alec Marsh, P. Liney, and W. Thornton. Sir Charles Hallé conducted his Manchester band, to whom Weber's music is well suited, and the chorus was supplied by the Bradford Festival Choral Society. On November 24 the Bradford Permanent Orchestra gave one of its excellent Concerts, the popularity of which is growing steadily. At the next of the Society's Concerts, on the 8th ult., Mr. N. Kilburn, of Bishop Auckland, well-known in the North of England as one of its ablest amateur conductors, and a musician of exceptional culture, appeared to conduct a well-written Suite, consisting of a Dance, Song, and March, and written especially for the occasion. Musicianship workmanship and knowledge of orchestral effects are the main features of this agreeable work. Madame Bertha Moore was the vocalist. Mr. W. B. Sewell conducted both Concerts.

At Huddersfield the Subscription Concerts, which have this season shown an upward tendency in an artistic sense—popularly they could hardly be a greater success—have been continued by a *Conversazione*, on the 4th ult., at which the Misses Tulloch were the entertainers, and on the 11th ult. an orchestral programme was supplied by Sir Charles Hallé's band, who did full justice to Dvorák's latest Symphony, "From the New World." In Saint-Saëns's G minor Pianoforte Concerto, Miss Eisele, who was the soloist, played conscientiously rather than brilliantly. Songs were contributed by Madame Swiatlowski, who showed decided dramatic power in an air from Glinka's "La vie pour le Czar." The Huddersfield Glee and Madrigal Society gave, on November 27, a performance of Schumann's "Paradise and the Peri." The principal soloists were Mrs. Allen Sykes, Miss Battye, Miss Helena Sykes, Messrs. Tom Child and W. Thornton, of whom only the last-named can be said to have achieved more than competency. The chorus sang with excellent expression and precision, reflecting much credit upon its trainer and Conductor, Mr. Ibson. The absence of an orchestra was greatly felt, but in other respects the performance was more than creditable.

The York Musical Society gave, on the 11th ult., a performance of "Samson" that indicated most satisfactorily the decided advance made by the chorus under Dr. Naylor's painstaking teaching. Madame Emily Squire, Miss Jessie King, Messrs. Gawthrop and Duncanson formed an efficient quartet of soloists. On November 30 the Wakefield Choral Society performed Barnett's popular (because easily understood) cantata "The Ancient Mariner." Mr. J. N. Hardy conducted, and the principals were Miss de Boufflers, Miss Marie Rhodes, Messrs. Tom Child and W. Thornton.

The Hull Philharmonic Society in its opening Concert of the season, which took place on the 6th ult., showed a noble ambition, including Beethoven's "Eroica" Symphony, Wagner's "Rienzi" and Gade's "Ossian" Overtures in its programme. Among the lighter works a Suite by the Conductor, Mr. J. W. Hudson, must be mentioned as having given much pleasure to the audience. The vocalist was Mrs. Van der Veer-Green. The flourishing Choral Society at Batley, whose popularity is due in great measure to its cautious adherence to the most familiar choral works, gave, on the 11th ult., a Concert at which Rossini's "Stabat Mater" and Mendelssohn's "Hymn of

Praise" were performed to the complete satisfaction of the audience. Mesdames Annie Marriott and Robertshaw, Messrs. W. Green and W. Thornton were the vocalists, and Mr. John Bowling conducted very ably. The Morley Choral Society, on the 4th ult., gave the "Hymn of Praise" and "Acis and Galatea," under Mr. A. Benton's conductorship, the principals being Miss Ada Lee, Mrs. G. E. Baines, Messrs. W. Green and Ineson. Another Society showing a preference for the safe path of well-worn works is the Cleckheaton Philharmonic Society, which chose for its Concert, on the 5th ult., the "Hymn of Praise" and Rossini's "Stabat Mater." Miss Fanny de Boufflers, Miss Alice Lamb, Messrs. Iver McKay and Billington were the soloists. Mr. W. H. Wright conducted. Bare mention must suffice, too, of the Pudsey Choral Union's "Elijah" performance, on November 24, under Mr. Robertshaw, and of the Brighouse Choral Society's Concert, on November 27, when Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" again formed the programme. Mr. J. H. Pearson was the Conductor. The constant repetition of hackneyed works has no more than a mere parochial interest. The Whitby Choral Society, of which Mr. Hallgate has for many years been the Conductor and prime mover gave, on the 4th ult., a Concert, the programme of which combined the first part of "Elijah" with a miscellaneous second half. The soloists were Miss Graves, Mrs. Wellburn Robinson, Messrs. H. Stansfield and Musgrove Tufnail, of whom the last-named seems to have scored the most popular success. The charming dances from Mr. German's "Henry VIII." Music, as a Quintet for strings and pianoforte, was, perhaps, the most enjoyable piece in the second part. At Dewsbury, on November 28, Sir Charles and Lady Hallé gave a very enjoyable Recital of music for pianoforte and violin; and on November 29 the Messrs. Haddock gave one of their Musical Evenings at Harrogate. Miss Pauline St. Angelo was the pianist, Mr. Edgar Haddock the violinist, and the vocalists were Madame Carl Styen and Mr. Lapish.

In preparation for the next Leeds Festival the Committee have very wisely decided to continue the plan, adopted three years ago with such success, of obtaining choral contingents from all the chief West Riding towns. Arrangements have been made with the choral societies of Leeds, Bradford, Huddersfield, Halifax, Dewsbury, and Batley for the supply of voices, and it is intended to increase the total strength of the chorus from 340 to 350.

MUSIC IN NEW ZEALAND.

(FROM A CORRESPONDENT.)

A FESTIVAL, on the scale of similar gatherings in England, has just been concluded (October 1, 2, 3, 4, 5) in Wellington, the capital of the colony. Its success has been very remarkable, both from a musical and a popular point of view. It was held on six consecutive nights, and the large and handsome Opera House (which holds 1,700 people) was crowded to the doors by an enthusiastic audience every night of the week. Indeed, on some evenings, many people were unable to secure even standing room. The scheme of the Festival included Mendelssohn's "Lobgesang," Haydn's "Creation" (Parts 1 and 2), Dvorák's "Spectre's Bride," Handel's "Israel in Egypt," and Sullivan's "Golden Legend." A miscellaneous programme, which included Schumann's Symphony (No. 1) and two scenes from the third act of "Tannhäuser" was also given; and a short choral and orchestral work by a young local composer, Mr. A. F. Hill, lately a student at Leipzig. The musical Director of the Festival was Mr. Robert Parker, Organist of the Anglican Cathedral and Conductor of the Harmonic Society; and associated with him on the committee of management were Mr. T. Tallis Trimnell, Mr. T. C. Webb (Organist of St. Mark's Church and formerly of Ilfracombe), and several gentlemen of business standing in the city. The committee was most fortunate in securing an able organiser and secretary in the person of Mr. Theo. H. Ritchey, who devoted months of arduous labour to the preliminary work of the Festival. The chorus, numbering nearly 250 voices, which had been very

thoroughly drilled by Mr. Parker, proved to be the great feature of the performances; and in the difficult choral work of "The Spectre's Bride," no less than in the more familiar numbers of the "Lobgesang" and "Israel," its efforts excited the greatest enthusiasm. The orchestra numbered nearly sixty performers, ably led by Mr. Macduff Boyd, a local violinist of capacity and experience, and, making due allowance for the remoteness of the colony and the necessarily large proportion of amateurs in its ranks, it did very excellent work throughout a most exacting week. The soloists were Madame Fanny Bristowe (soprano), Mrs. H. Burfoot (contralto), Mr. Charles Saunders (tenor), Mr. A. H. Gee and Mr. John Prouse (baritone and bass). All were thoroughly capable, and the three latter quite exceptionally so. Mr. Gee has a superb baritone voice and great dramatic power, and his singing of the exacting music of "The Spectre's Bride" was quite worthy of an English Festival performance. Dvorák's picturesque work made quite an extraordinary impression, and had to be repeated on an extra night; it drew two audiences, numbering over 3,000 people, in a city of only 35,000 inhabitants. The Festival was opened by a brief address from His Excellency the Earl of Glasgow, who, with his family and suite, attended every performance but one throughout the week.

"THE MESSIAH" IN SOUTH AMERICA.

(FROM A CORRESPONDENT.)

BUENOS AYRES, November 15, 1894.

UNTIL within the last four years matters musical have been in a very undeveloped state here. Although we possess a German Sing-Akademie, which gives most excellent Concerts, having just passed its 120th performance, the efforts of the British community have been confined to an occasional miscellaneous Concert, never of a very high character, for charitable purposes. The establishment, some four years since, of the English Choral Union has, however, done much in educating the taste of the public, and the Society now always commands an audience. Hitherto the work of the Union has been principally confined to selections and cantatas, "The Ancient Mariner" being its last production. The decision of the committee to give "The Messiah" was welcomed and they at once received plenty of promise of support. The normal chorus of the Society is about 140 members, but, aided by contingents, chiefly from the choirs of outlying churches, it was able to command at once a fairly efficient body of voices of 300, under the *bâton* of Mr. W. H. R. Nicholson. The interest in the production daily increased. Reproductions of huge photographs of the Crystal Palace Handel Orchestra caused great commotion among the natives; and on the night of the Oratorio, the 5th inst., the Teatro de l'Opera was crowded to its utmost capacity, the presence of the President of the Republic, his wife (Señora Saenz Pena), and family adding much to the interest.

The Opera House, though not the largest of the numerous theatres in the city, is the most central, fashionable, and modern, and is magnificently built and decorated, rivalling most European opera houses. It has a seating accommodation of 2,900, and, every seat being occupied, the house had the appearance of a Patti *gala* night.

The rendering of the choral and orchestral work was excellent. The committee were fortunate in being able to secure the services of the principal members of the Italian Opera orchestra, and the sixty instruments of which the band was composed were worthy to play in any festival performance, the strings being an unusually fine body of instrumentalists, who fairly well mastered the spirit of the music. The choir gave its share of the work creditably for a first performance, and though at times old music-lovers missed the fine finish and noted the absence of points to which we had been accustomed in English versions, the performance, as a whole, was of considerable merit, several of the choruses being given with vigour, precision, and breadth. Only in regard to the soloists was there any shortcoming, all being unequal to the task in a building of such dimensions.

The native papers commented freely on the work, and admitted that the "Hallelujah" chorus, with the 3,000

people upstanding, was the most remarkable musical demonstration ever seen or heard in this city of much music. *La Nacion*, a leading paper, published a thoughtful account of the performance and an able criticism of the music, especially on the value and influence of the Handelian fugal writing.

The amount realised from the performance was 7,500 dollars. Two days later, at the request of the wife of the President of the Republic, a second performance was given for the benefit of the funds for the recent earthquakes in Rioja and San Juan, and the British Sailors' Home.

It is hoped that the next performance will be given in the new Prince George's Hall, now in course of erection specially for musical and dramatic performances by the English community.

It is always satisfactory to hear of the formation of new choral and orchestral societies, for they are the best practical proof of the increasing love and appreciation of the art, and each one may be regarded as a centre conducive to still further diffusion of musical knowledge. But it is no less satisfactory to receive assurance of the flourishing condition of old established Institutions. Such assurance is afforded by the performance, on the 5th ult., of "The Messiah" by the Gravesend and Milton Choral Association, which gave its first Concert in 1879, and has since that date continued uninterruptedly to give proof of its vitality. Great credit is due to the committee, not only for the perseverance and energy displayed during this period, but also for the excellent choice of works performed; the list including the most important compositions from those of the great masters from Handel to Dr. Mackenzie. No little of the success must be attributed to the almost unique fact that the Society has been faithfully served since its foundation by the same conductor, accompanist, and hon. secretary—Mr. Charles R. Green, Mr. Howard Moss, and Mr. R. Feaver Clarke—who may surely be styled three "good men and true."

A CONCERT was given in the Queen's (Small) Hall by Miss Gertrude Sichel and Miss E. Torrens-Johnson on November 28. The former exhibited much intelligence and dramatic feeling in Lully's "Bois épais," A. Scarlatti's "O cessate di piangermi," Handel's "Lusinghe più care," and songs by Grieg, Brahms, and Richard Strauss. Miss Torrens-Johnson was heard to great advantage in Mendelssohn's "Variations sérieuses," the Romance in F and the "Ballade" of Brahms, the G minor Ballade of Chopin, and (with Señor Arbos) in Schumann's Sonata in D minor. The violinist played a Romance of Svendsen and one of Brahms's Hungarian Dances. Mr. Bispham sang Schubert's tragic "Der Zwerg" and the delicious "Stellidichein" of Hans Sommer. Miss Sichel, Miss Florence Christie, Mr. Walter Ford, and Mr. Bispham gave a first performance of a charming set of vocal quartets, entitled "Ukrainische Liebeslieder," by Iwan Knorr, the pianoforte part of which was played by Miss Torrens-Johnson. They pleased greatly and should become popular.

THE excellent work being done in the East of London by Mr. C. H. Allen Gill was well attested on the 15th ult., when Mendelssohn's "Elijah" was performed by the choral and orchestral societies under his command at the People's Palace. The executants were about 200 in number, and gave many proofs of their earnestness and of having received good training. Of the two bodies the choir is decidedly the best, the majority of the choruses being sung in a most praiseworthy manner, the *pianissimo* attained in such passages as "Upon your faces fall" being particularly noteworthy. Mr. Daniel Price was an able exponent of the part of the Prophet, Miss Alice Holman sang the soprano solos with intelligence and power, and Miss Hannah Jones and Mr. Iver McKay completed a very satisfactory quartet. Minor solo parts were rendered by Miss E. M. Johnstone, Miss L. Roberts, Mr. C. Karylle, and Mr. Ben Grove; and Mr. B. Jackson gave skilful assistance at the fine organ. The performance was most attentively listened to by about 3,000 people.

MISS ANNIE C. MUIRHEAD began her series in the Hampstead district of Concerts for children, on the 1st ult.,

in the Vestry Hall. This lady holds that if more attention were paid to training listeners than is the case at present the standard of musical excellence and enjoyment in England would be considerably heightened. She contends, too, that owing to their school duties, children residing in the suburbs of the metropolis have not the advantages of those living in smaller towns as regards the hearing of good music. Her plan at the Concerts specially organised for children is to briefly explain the form and general idea of the piece about to be performed, and thus assist the juveniles to learn how to listen to what will be set before them. Handel, Bach, and other of the older composers were represented in her inaugural programme, which opened with Goss's quartet "There is beauty on the mountain," sung by Misses Lillie Mills and Minnie Pryce, Messrs. Frank Edwards and Murdo Munro.

A PERFORMANCE of Gluck's "Orpheus," as a Concert-room work, took place in the Camden Athenæum, on November 27. Miss Alice Long organised the Concert and sang the music of the title rôle, with Miss Beatrice Pratt as *Eurydice* and Miss Edythe Frances as *Amor*. Having an efficient orchestra, under the leadership of Mr. J. Earnshaw, Miss Long was able to give all the beautiful music, which is scarcely ever heard except when the opera is staged, and her chorus of fifty were all picked singers familiar with the work. The principals sang well, especially Miss Pratt and Miss Long, the latter receiving a hearty encore for her rendering of "Che farò." Mr. Cecil Sharp, of the Finsbury Choral Society, conducted, and obtained a first-rate *ensemble* throughout. Altogether the Concert was one of more than usual distinction, and the hall was well filled, more especially in the front seats.

ON the 18th ult. the Catford Choral Society, conducted by Mr. Alfred Furse, gave a Concert at St. James's Hall, Forest Hill, when the programme included Schubert's "Song of Miriam" and Dr. Mackenzie's "The Bride." The melodious and fascinating little work was performed with great refinement and precision, the beautiful, impassioned and original Love Duet making a deep impression as sung by Miss Kate Cherry and Mr. E. Branscombe. A number of part-songs, including Mr. Edward German's charming "O lovely May," were well sung. Miss Ethel M. Brissenden played a Rondo for the pianoforte by Hummel in excellent style, and besides the two vocalists named above, Mrs. Alfred Furse and Mr. W. H. Coltart were heard to great advantage; the lady choosing Schubert's "Death and the Maiden," and a new and expressive setting, by Mr. A. D. Arnott, of "O, wert thou in the cauld blast."

SPOHR's "Last Judgment" was sung at St. Peter's Church, Eaton Square, on the evenings of the 7th and 14th ult.; the organ, as on previous occasions, supplying the place of an orchestra, and the skilful accompaniments rendering the services of a conductor unnecessary. The solo parts were allotted as follows: sopranos, Masters Wiltshire and Simpson; alto, Mr. Pearce; tenor, Mr. Leyland; and basses, Messrs. Courtney and Lake. The interpretation of the not too easy music was quite up to the level of preceding performances, and needs no higher praise. The effect of the beautiful duet "Forsake me not" was, in particular, most striking. Mr. Sergison's playing was, as always, brilliant and masterly, and well brought out the exceptional orchestral capabilities of his instrument.

THE Queen's Hall Choral Society, presided over by Mr. William Carter, gave a second performance this season of the "Creation," on the 11th ult. The choir again sang with sufficient energy "Awake the harp," "The Heavens are telling," and other important numbers falling to their share, and at the same time were not neglectful of expression. In the soprano solos Miss Anna Williams once more distinguished herself. Mr. Iver McKay did justice to the tenor airs, and Mr. Norman Salmond was quite equal to the opportunities afforded in the music of *Raphael*. A capable band was led by Mr. J. T. Carodus, and Mr. Arthur Fagge was at the organ. "The Messiah" was performed by the Society on Christmas Day.

THE first Concert of the recently established "Society for the Cultivation of Modern Chamber Music" was given at Messrs. Brinsmead's Rooms, on November 28. It opened with an interesting, but rather eccentric, and not at all inspired Trio for clarinet, pianoforte, and violoncello, by the French composer, M. Vincent d'Indy. A String Quintet by Haydn, thoroughly characteristic of the master, and said to have been hitherto unheard in London, and Parry's fine Partita in D minor, for violin and pianoforte, were the remaining instrumental works. Mr. Charles Draper played the clarinet, Mr. Gustave Ernest the pianoforte, and Mr. E. van der Straeten (Director of the Society) the violoncello. The violins and violas were in the hands of Messrs. R. Ortmans, A. Mistowski, L. Szczepanowski, and J. Brown. Songs were contributed by Mr. Whitney Mockridge, and Mr. O. Meyer accompanied.

MADAME FANNY MOODY and Mr. Charles Manners have issued the conditions of the operatic competition for their prize of £100 together with five per cent. on the net receipts. The opera is to play about an hour and a half, and there must be four characters (for soprano, contralto, tenor, and bass respectively), or not more than five. No chorus is to be required, and the action is to be laid in a room or garden. Composers are to send in their works under a *nom de plume*, and that of the successful competitor will be advertised on May 15 next, when the winner is expected to communicate his real name and address. Messrs. Joseph Bennett, Frederick Corder, and F. H. Cowen have consented to act as judges, and the opera they select will be first performed in a London theatre towards the end of May. On being applied to at 15, King Street, Portman Square, Mr. Charles Manners will furnish further particulars.

MR. JOHN THOMAS, at the Salle Erard, on the 12th ult., gave a Harp Recital, interspersed with songs to accompaniment on the same instrument. His exceptional ability as an executant was advantageously displayed in Parish Alvar's "La Danse des Fées" and "The Mandoline," as well as in several compositions from his own pen. The latter included "Autumn" and "Winter" (portions of a Suite called "The Seasons"), the Study in F (No. 11), and arrangements of three Welsh melodies. Upon his performance of each of these Mr. Thomas was heartily complimented. Mrs. Mary Davies sang with her usual success Mendelssohn's "On wings of music," Goring Thomas's "Winds in the trees," John Thomas's "The memory of love" and "The Ash-Grove."

MDLLE. DOUSTE DE FORTIS headed her programme at Steinway Hall, on the 11th ult., with a Sonata for pianoforte and violin, Op. 24, in E minor, by E. Sjögren, a Northern composer as yet but little known in this country. The work evoked much interest, and, although unduly long, was favourably received. The *Andante sostenuto* movement is the most agreeable of the four, a distinctive melody here obtaining clever treatment. The Sonata was admirably interpreted by Mdlle. Douste de Fortis and M. René Ortmans. *Morceaux* by Schumann, Chopin, and Scarlatti were, at a later period, expressively rendered by the pianist. Mdlle. Jeanne Douste sang, with much taste, airs by Mdlle. Chaminade and M. Bemberg, and joined Mr. Josef Claus in a duet from "Le Nozze di Figaro."

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "Samson," on November 28, at Christ Church, Endell Street. On the 5th ult. "St. Paul" was given at the Wesleyan Church, New North Road. The soloists were Miss Ada Loaring, Miss Beresford Joy, Mr. Willie Hart, and Mr. Arthur Appleby. On both occasions Dr. Turpin presided at the organ. On the 13th ult. "Elijah" was given in the Bedford Congregational Church, Somers Town, to an audience of blind people, by request of the Blind Aid Society. The soloists were Miss Florence Spurgeon, Miss Alice McFarlane, Mr. David Watkins, and Mr. Arthur Appleby. Mr. Herbert Cooke accompanied on the organ.

THE London Choral Union naturally took advantage of the season by giving "The Messiah" at Queen's Hall, on the 18th ult. The choir boldly attacked the more difficult choruses, such as "And He shall purify," whilst their rendering of "For unto us" and similar massive numbers

did not lack breadth of effect. Miss Emily Davies delivered the soprano airs with devotional feeling, but was better suited in the level passages of "Come unto Him" than in the florid "Rejoice greatly"; Madame Marian McKenzie and Mr. Norman Salmond gave effective readings of the contralto and bass solos respectively, and Mr. Maldwyn Humphreys sang the tenor airs with adequate expression. The instrumental portions were well played, and Mr. James W. Lewis again proved himself an able Conductor.

AN interesting Song and Pianoforte Recital was given by Miss Wakefield, Mr. Walter Ford, and Mr. Isidor Cohn, at the Princes' Hall, on Thursday afternoon, the 13th ult., the object being to illustrate cycles of songs by Beethoven, Schubert, Schumann, and Brahms. The Bonn master was represented by the beautiful *Liederkreis* "An die ferne Geliebte," Schubert by some of "Die Schöne Müllerin," Schumann by the "Frauenliebe und Leben" (Op. 42), and Brahms by selections from the "Magelone Lieder," very charming songs. They were all carefully rendered by Miss Wakefield and Mr. Ford, and Mr. Cohn played Chopin's *Préludes*, which are scarcely suitable for performance at one Concert, as many of them are too fragmentary.

MISS GRACE HENSHAW and Mr. Frederik Frederiksen, two clever young instrumentalists, imparted much interest to their Concert, on the 3rd ult., at the Queen's (Small) Hall, by including in their programme Emil Sjögren's attractive second Sonata in E minor (Op. 24) for pianoforte and violin—a work which, by the freshness of its themes and their rational and consequently effective development, should acquire a permanent place at our Chamber Concerts. Miss Henshaw was also heard in pianoforte pieces by Chopin, Schumann, Liszt, and Rachmaninoff, and Mr. Frederiksen contributed some violin solos with much acceptance. The vocalists were Madame Isabel George and Mr. Bertram Wallis.

IN St. Paul's Cathedral, on the 4th ult., "The Last Judgment" was given, according to custom, on the first Tuesday in Advent as the anthem in the evening service. Spohr's devotional strains were rendered with the fullest effect by the choir belonging to the Cathedral, and instrumental support was derived from a small professional orchestra. Heard amid such surroundings, "Praise His awful Name," "Lord God of heaven and earth," and "Destroyed is Babylon, the Mighty," proved more than ordinarily impressive. Dr. Martin conducted and Mr. Hodge was at the organ. The service included the Psalms "Deus Deorum" and "De Profundis," sung to chants by Purcell and Felton respectively.

MR. GEORGE F. GEAUSSANT and M. L. Duloup were associated in a Pianoforte and Violin Recital at the Hampstead Conservatoire, on November 24. They were heard together in Grieg's Sonata in F (Op. 8), and in the "Kreutzer" Sonata of Beethoven, the performance in each instance being highly praiseworthy. For solos, Mr. Geaussant selected Chopin's "Andante Spianato" and Grand Polonaise in E flat (Op. 22); and M. Duloup played the Andante from Max Bruch's second Violin Concerto, Tchaikowsky's "Serenade Mélancolique," and Wieniawski's Polonaise in D major. Vocal pieces by Sullivan and Clay were pleasingly contributed by Mr. W. F. Packer.

MISS MARIE BUSCH and Miss Ellen Schliepper made a favourable impression on November 30, at the Queen's (Small) Hall. The former is a soprano vocalist gifted with musical perceptions, as attested by her renderings of songs by Schubert, Schumann, and Brahms; the latter, a pupil of Leschetizky, is a young pianist of exceptional abilities. Assisted by Mr. J. Ludwig she played with marked intelligence Brahms's Sonata in G (Op. 78) for pianoforte and violin, and in Schubert's Impromptu in G (Op. 90), Chopin's Nocturne in C minor (Op. 48, No. 1), Liszt's second "Etude de Concert," and other pieces exhibited remarkable power of expression and executive command.

ON the 5th ult. an exceedingly creditable performance of Berlioz's "Faust" was given in the Queen's Hall, by students of the Guildhall School of Music. The work is not one to be lightly undertaken, but it went, on the

whole, extremely well, under the direction of Sir Joseph Barnby, though the esteemed Conductor was already beginning to suffer from the severe illness from which he is now happily recovering. Miss Jessie Hudleston was charmingly sympathetic as *Marguerite*, and Mr. Lloyd Chandos as *Faust* and Mr. Charles Phillips as *Mephistopheles* did fairly well. The orchestra was praiseworthy, and the same may be said of the chorus, notwithstanding the inequality of the sections, the female contingent being in a large majority.

The Colet Orchestral Society gave a Concert on the 5th ult., at Colet Court, St. Paul's Schools, Hammersmith. Besides the usual complement of "wind," partly professional, the orchestra numbers thirty strings, of which the first violins contain some good material; the other divisions are, however, as liberally supplied with "passengers" as the majority of amateur orchestral societies in the second year of their existence. The Society deserves credit for artistic aims, for the programme did not pander to frivolous tastes, and the playing, if not quite worthy of the music, showed signs of careful rehearsals and promised improvement. The Conductor was Mr. Arundel Orchard.

MR. THEODOR PLOWITZ, at his Concert at Steinway Hall, on the 4th ult., obtained valuable assistance from Mr. Tivadar Nachéz, Mr. Ben Davies, and others. With the violinist he played Grieg's Sonata in C minor (Op. 45), in spirited style, and afterwards gave with requisite impulse Liszt's Twelfth Rhapsodie. Mr. Nachéz also contributed some solos; Mr. Davies ably sang Schumann's "Mondnacht" and "Widmung" and other airs; Miss Agnes Janson did her best for a song by Grieg, "A Norway Champion," announced as "first performance"; and an encouraging *début* was made by Mdle. Paula Edenfeld, a young soprano.

AN International Music Trades' Exhibition will be held at the Agricultural Hall in June next. The exhibition will be the first of its kind held in connection with the music trade, and will be in every way representative, including only such exhibitors as may be connected with the trade. These will be limited to manufacturers, importers, publishers, and such houses as may supply raw materials or component parts for the manufacture of musical instruments. An orchestra will be provided, and it is proposed in the afternoons and evenings to arrange high-class Concerts, both vocal and instrumental, under the direction of eminent Conductors.

AN exceptionally agreeable Vocal Recital was given by the Misses Florence and Bertha Salter (soprano and contralto) at the Princes' Hall, on the afternoon of the 6th ult. Both the young ladies, who are natives of Devonshire, are well trained singers, and have the charm of manner and artistic temperament that usually make for popular success, and their programme was interesting because most of the pieces were unhackneyed. It included songs and duets by Martin, Caldara, Saint-Saëns, Hahn, Mozart, Vaccaj, Chabrier, Nicolo, Tiersot, and Chaminade, and these were pleasantly varied by violin solos played with refinement by Miss Christina Brumleu.

YET another series of Chamber Concerts was commenced by Mrs. Roskell in the Queen's (Small) Hall, on Wednesday evening, the 12th ult. The leading concerted features in the scheme were Beethoven's Quartet in F (Op. 59, No. 1) and Dvorák's splendid Pianoforte Quintet in A (Op. 81). Mrs. Roskell, who is an able pianist, played a Scherzo of Chopin's, and the leading violinist, Herr Elderhorst, proved himself an admirable executant alike in the concerted works and in Handel's familiar Sonata in A. The other instrumental executants were Mr. W. H. Eayres, Mr. A. Hobday, and Mr. Adolf Schmidt; and Miss Marie Brema contributed several songs with fine effect.

THE St. Mary's Choral Society gave a Concert at the Bishop Wilson Memorial Hall, Islington, on the 14th ult., when a new cantata, "The Maid of Colonsay," by Erskine Allon, was performed. The performance was, on the whole, excellent, the solos being well sung by Miss Gertrude Izard, Miss Rose Dafforne, Mr. Gilbert Denis, and Mr. J. H. Macfarlane; the choruses, in which the chief interest of the work lies, being given with spirit by

the choir, under the direction of Mr. Sidney Hann. In the miscellaneous second part Mr. Hann appeared as solo pianist and composer, being recalled after playing his own new "Valse gracieuse."

AN admirable Orchestral Concert was given, on the 11th ult., at Princes' Hall, by the pupils of the London Organ School, under the direction of Dr. G. J. Bennett. It was interesting not only on account of the merit shown by the performances generally, but also by reason of an unhackneyed programme. Tschaiukowsky's "Fest-Marsch," a fine work composed for the Coronation of the late Czar, was given for the first time in England, and Taubert's comparatively unknown "Tempest" Overture was also included. Works by Beethoven, Bizet, Rubinstein, Weber, and Glinka were played in excellent style, and altogether the Concert gave ample evidence of the excellent training available at the Institution responsible for the Concert.

MR. RICHARD GOMPERTZ and his string quartet party gave their second Concert at the Salle Erard, on Wednesday evening, the 12th ult., the programme commencing with Smetana's Quartet in E minor, "Aus meinem Leben," which had been heard twice recently at the Popular Concerts. The other work of the same order was Beethoven's extraordinary Quartet in A minor (Op. 132), one of the master's latest creations. Mr. Gompertz played a new and very charming Barcarolle for violin, in D minor, by Mr. Emanuel Moór, and songs by Schubert and Schumann were delightfully rendered by Miss Fillunger.

THE Stock Exchange Orchestral Society started its operations for the season at the Queen's Hall, on the 10th ult. A performance of rare excellence included Haydn's Symphony in D (No. 2 of the Salomon set), the Overture to "Die Meistersinger"—no easy task for amateurs—Dr. Mackenzie's clever Overture "Britannia," Mr. C. H. Couldery's pretty "Cradle Song" in D flat, and a sparkling "Elfentanz" by Miss Clarisse Mallard. The male-voice choir was very praiseworthy in its rendering of glees and part-songs, and Mr. Santley was the vocalist. Mr. George Kitchen conducted with admirable tact and judgment.

MRS. HENSCHER gave three delightful Vocal Recitals at the Salle Erard, on the afternoons of November 30 and the 7th and 14th ult. As usual with this refined and conscientious artist, the songs on each occasion were all of the highest class, and were rendered to perfection. At the first and second Recitals, Madame Augarde gave needful variety to the entertainment by her agreeable pianoforte solos; but at the third she was unable to appear, and Mr. Sons, the leader of the Scottish Orchestra, proved himself an admirable solo violinist in two movements from Mendelssohn's Concerto.

THE Post Office Musical Society is making satisfactory progress. It began its fifth season in St. James's Hall, on the 6th ult., with an excellent performance of Mendelssohn's "Hymn of Praise," under the able direction of Mr. Sydney Beckley. The choruses were sung with spirit and precision, but a tendency to hurry the tempo should be repressed. Mrs. Mary Davies, Mrs. Henry R. Clayton, and Mr. Bernard Lane did justice to the solos; and the miscellaneous second part of the programme included pieces by Weber, Gounod, Brahms, and Professor Bridge.

MISS EMMA BARNETT's skill as a pianist gave enjoyment to a numerous audience, on the 11th ult., in Queen's (Small) Hall. The most noteworthy works played were Schubert's expressive Sonata in B flat (written during the last year of the composer's life), Chopin's Berceuse and Ballade in G minor, J. F. Barnett's pleasing "Home Scenes," and the first performance of a graceful "Liebeslied" from the same pen. Madame Fonblanque sang with great charm an excellent selection of songs by Handel, Godard, Stanger, and Lehmann.

THE third of Mr. Joseph Ivimey's popular Chamber Concerts was given on Saturday afternoon, the 1st ult., at the Assembly Rooms, Surbiton. The programme included Schubert's Trio in E flat, Op. 100, and Beethoven's Trio in B flat, No. 4, Op. 11. The performers were Mr. John W. Ivimey (pianoforte), Mr. Joseph Ivimey (violin), and Mr. Arthur Blagrove (violinello); vocalist, Miss Helen Pettican.

THE second Concert this season of the Royal Amateur Orchestral Society took place in the Queen's Hall, on the 21st ult., under the direction of Mr. George Mount. The novelty of the Concert was an intermezzo, "Eros and Psyche," by J. F. H. Read. Other orchestral works were Mackenzie's overture "Britannia" and Bizet's suite "L'Arlésienne." Miss Mabel Chaplin and Miss Katie Leonard appeared as instrumentalists, and Madame Amy Sherwin and Miss Katherine Fisk as vocalists.

ON the 4th ult. the *employés* of the Army and Navy Auxiliary Stores gave a highly creditable performance of "The Jackdaw of Rheims," with Miss Kate Cherry, Mrs. Woodhouse, Mr. Stirling Wells, and Mr. Robert Grice as soloists. The choruses and orchestral accompaniments were well rendered, and it was evident that considerable care had been given to their preparation, under Mr. J. Darch and Mr. C. E. Weekes. The accompanists were Miss Ada Lee and Mr. E. W. Sturt.

ON the 18th ult. the violin class Concert of the students at the South London Institute of Music took place. One hundred violinists of both sexes occupied the orchestra, and, with the addition of violas, violoncellos, and basses, capital performances were given, under the direction of Mr. T. E. Gatehouse. Miss Bonnett and the London Glee Singers were the vocalists. Mr. Gatehouse played a number of violin solos, and Mr. Sidney Venables accompanied throughout in a very able manner.

MR. F. G. EDWARDS gave his Lecture on "Mendelssohn" at Richmond, on the 13th ult., and at New Barnet, on the following evening, to crowded audiences. Amongst the autographs exhibited was a letter from Mendelssohn to William Bartholomew (the English translator of "Elijah"), in which the composer says, "The song 'Sei stille dem Herrn' ('O rest in the Lord') must be left out." The musical illustrations were given by local performers.

THE annual Concert of the violin classes of the Birkbeck Institution, on the 19th ult., under the direction of Mr. T. E. Gatehouse, assisted by Mr. W. Thornton, was an unqualified success. The programme, mainly instrumental, was agreeably varied by the vocal selections of Miss Mary Hay and Mr. George Wood; and the solos of Messrs. Gatehouse (violin), C. H. Allen Giff (violinello), and Mr. Izard (pianoforte) were each encored.

A LARGE size reproduction of the portrait of Beethoven, now in the possession of the Brunswick family, will be presented with the New Year's number of the *Musical Standard*, issued on the 5th inst. This portrait, which represents the composer at about the age of thirty-four, comparatively speaking the happiest period of his life, has never been published here, and will be, we believe, entirely new to British admirers of the great tone-poet.

MENDELSSOHN'S "Elijah" was given in Mount View Church, Stroud Green, on the 14th ult. The chorus, consisting of the Harecourt Choral Association, numbered nearly 200, and the principal parts were ably sustained by Miss Maggie Davies, Miss Amy Wood, Mr. John Probert, and Mr. Robert Grice. The pianist was Miss Wildman and the organist Mr. E. Drewett. Mr. John E. Borland conducted.

A CONCERT was given on November 28 by Miss Lillie Hiron, at the Central Hall, Acton. The vocalists were Miss Lillie Hiron, Madame Eliza Thomas, Messrs. S. Masters and Ben Griffiths. Musical sketches were given by Mr. Quentin Ashlyn and solos by Miss Lizzie Pope (harp) and Mr. Edwin Hall (bassoon). Mr. Alfred Avery acted as accompanist.

A SUCCESSFUL Concert was given at the School for the Indigent Blind, St. George's Road, Southwark, on the 12th ult., when an interesting selection of music—Part 1, Sacred, and Part 2, Secular—was given by the students, under the direction of Mr. Herbert Hodge. In addition, there was a short Part 3, consisting of orchestral selections by the band, under the direction of Mr. W. H. Hall.

THE second Sunday evening Concert at the Crichton Club took place on the 16th ult., under the direction of Hans Brousil. The programme included Schubert's String

Quartet in A minor, Beethoven's "Adelaide," and Mozart's String Quartet in D major (No. 7). The instrumentalists were Messrs. A. Kummer, F. Louis Schneider, W. H. Hill, Hans A. Brousil, and the vocalist, Mr. William Nicholl.

THE terminal examinations at the Royal College of Music were concluded on the 20th ult., when the Council exhibitions were adjudged by the examiners as follows:—Francis Harford (singing), £10; Gustavus T. von Holst (composition), £5; Katherine Sims (pianoforte), £15; Harold C. Lock (violin), £15; Ernest V. G. Williams (organ), £10.

MR. J. T. CARRODUS will be presented this month with the freedom of the borough of Keighley, in commemoration of his jubilee as a public performer. Mr. Carrodus was born at Braithwaite, near Keighley, and made his first appearance, at the age of nine years, in January, 1845, at what was then the Keighley Mechanics' Institute.

A VOCAL and Instrumental Concert was given at St. Mary's Hall, Kilburn, on the 11th ult., by Mr. James W. Wallis and the Misses Edith and Florence Wallis, assisted by their pupils. The Orchestral Class played the *Andante* from Haydn's "Surprise" Symphony and a Gavotte and Trio for strings and pianoforte by the Concert-giver.

SIGNORINA PAOLA TEODORAS, assisted by Mdlle. Cécile Elieson, Signor Dabiero, and Mr. Barrington Foote, gave a Concert, on the 4th ult., in the Salle Erard. The ladies respectively played pianoforte and violin solos with brilliancy and intelligence.

THE Putney School of Music Orchestral and Choral Society commenced its eighth season by a successful performance of Dr. J. F. Bridge's work "The Cradle of Christ" and Mendelssohn's "As the hart pants," under the conductorship of Mr. Frank Barnard.

MISS ANNIE E. HOLDOM gave a Concert, on the 5th ult., at Morley Hall, Hackney, in aid of the Tottenham Church Restoration Fund. Among other pieces Miss Holdom played Weber's Concertstück, for which she was encored. A number of vocalists and other artists assisted.

AN Organ Recital was given on the 8th ult., at St. Barnabas, Kentish Town, by Miss Frances Shortis, assisted by Miss A. McNicol as vocalist and Miss Daisy Frost as violinist.

SEÑOR SARASATE has been on tour in France and Germany during the past month, and among other pieces has frequently played Dr. Mackenzie's "Pibroch," which, he says, has been everywhere "enthusiastically received."

HANDEL'S "Messiah," with orchestra, was performed in All Saints', South Lambeth, on the 19th ult. Mr. Henry Dart presided at the organ and Mr. Walter Attersoll (Organist of the Church) conducted.

SPOHR'S "Last Judgment" has been sung at St. Peter's, Cranley Gardens, on the Wednesdays during Advent, under the direction of Mr. Herbert Hodge.

OBITUARY.

THEODOR BÖTTJER, an excellent violinist, who was in former years for a long period Concertmeister (leader) of the orchestra of the Bremen Subscription Concerts, and also first violin in a string quartet party. He died at Bremen on November 23, aged seventy-two.

CARL HERRMANN, Kammervirtuoso, and for forty-one years first fagotto player in the Court Orchestra, Stuttgart, in which town he died on November 12, aged sixty-four.

EDMUND KREIBIG, Oberregisseur at the Opera House, Frankfurt-on-Main, where he died on November 13, aged forty-three.

PROFESSOR DR. JULIUS ALSLEBEN, an excellent pianoforte teacher, organist, and musical *littérateur*, at Berlin, on the 9th ult., aged sixty-two. Born in Berlin on March 24, 1832, he studied music under Leuchtenberg, Zech, and Dehn. For many years he was President of the Berlin Tonkünstlerverein, and was also one of the founders of the Berlin Music Teachers' Society.

REGIERUNGSRATH LEOPOLD ALEXANDER ZELLNER, at Vienna, on November 24, aged seventy-one. Besides being the composer of numerous choral works, such as oratorios, masses, &c., he was Professor of Harmony at the Vienna Conservatoire of Music from 1868, when he took the place of Sechter, who had just died. In former years he edited the *Blätter für Musik*, and he also occupied the post of Chief Secretary to the Gesellschaft der Musikfreunde until 1892, when he retired on a pension.

GEORG MERTEL, Royal Musikdirektor, and for many years conductor of several musical societies in Erfurt, where he died, on November 16, aged sixty-four.

CANON WILLIAM COOKE, M.A., F.S.A., one of the editors of the "Hymnary," on November 23, at 6, Clifton Place, Sussex Square, aged seventy-three.

CHARLES SIEBERT, a bass singer of promise, and the Hon. Secretary of the Tonic Sol-fa Association, on November 23.

GEORGES BACHMANN, composer of a great many pianoforte pieces. He died, after a long illness, in the Beaujon Hospital, aged forty-six.

IPPOLITO RAGGHianti, a violinist of great talent, a pupil of M. César Thomson at the Liège Conservatoire, and a composer of more than average promise. Amongst his works are a *Symphonie Thématique*, a Violin Concerto, Nine *Morceaux de Salon* (published as No. 7 of Novello's Albums for violin and pianoforte), and a short opera, which has been accepted for performance at Nice, but of which the poor composer was unable to finish the orchestration. He died in his native place, Viareggio, near Pisa, after a long and painful illness, aged twenty-seven.

JAMES AITKEN, who was for many years on the staff of the *North British Daily Mail*, *Glasgow News*, and the *Glasgow Evening Citizen*, in the capacity of musical critic. Mr. Aitken, who died at Glasgow, on the 3rd ult., was a well-informed musician and wielded the pen of a graceful and ready writer.

FREDERICA HANKINSON, a lady who was universally esteemed in the profession of her adoption, met with an awfully sudden death on the 19th ult. She had previously been suffering from heart trouble, and a sudden attack ended a useful career while she was in the act of conducting some concerted music at a school Concert near her residence in Rock Ferry.

WILLIAM HENRY HUNT, the first Doctor of Music created by the London University, died, on the 6th ult., at Birkenhead, where he had resided for nearly twenty years. Although hardly at any time to be reckoned as of robust constitution, his work had pursued a regular course until the spring of 1894, when, while giving one of the lectures commissioned by the City Corporation at the Liverpool Music School, he was smitten with paralysis. As a composer, Dr. Hunt was best known by his "Stabat Mater"—a fine work, composed as the exercise for his Doctor's degree, and published by Novello and Co. He had also written a number of vocal solos and part-songs, as well as two comic operas, one of which was styled "Utopia," three years or so before the title was adopted by the Savoy organisation. Dr. Hunt, whose age was only forty-three, leaves a widow and family of five children.

PROFESSOR PAUL WIEPRECHT, Royal Kammervirtuoso, oboe player of great excellence, and teacher of his instrument at the Königliche Hochschule für Musik, Berlin. He died on the 7th ult., at Schöneberg, near Berlin, aged fifty-five.

PROFESSOR DR. GUSTAV GUNZ, a tenor vocalist, for twenty-seven years one of the most prominent artists of the Court Opera, Hanover, and also well known in Germany as a concert singer. From 1888 he was Professor of singing in Frankfort-on-Main, in which town he died on the 11th ult., aged sixty-two.

MR. BASIL TREE has opened a branch office for the sale of Concert tickets at 304, Regent Street, in proximity to Queen's Hall.

HUMPERDINCK's opera "Hänsel und Gretel," which has created so great an impression on the Continent, was produced at Daly's Theatre on Boxing Night, for the first time in England, too late for notice in our present issue.

CORRESPONDENCE.

YORKSHIRE CAROLS:

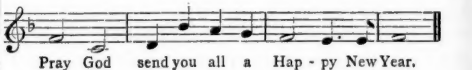
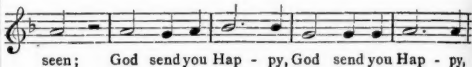
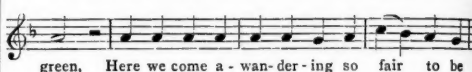
"GEORGE RIDLER'S OVEN."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—At this present time of the year I venture to send you the air of a traditional Yorkshire Christmas Carol, which, so far as my own library of carol books extends, does not appear to have yet been printed. Possibly a more far-reaching search might reveal it.

The tune is certainly old, and has been popular with generation after generation of children carol singers in Leeds and district. It is sung to the ever-favourite wassailing song, "Here we come a-wassailing among the leaves so green."

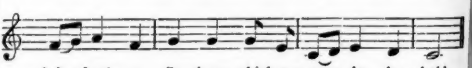
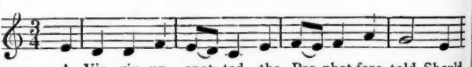
"HERE WE COME A-WASSAILING."



Sir John Stainer, in his "Christmas Carols," gives a traditional tune to the same words, and one appears in Miss Broadwood and Mr. Fuller Maitland's "English County Songs." Versions varying more or less from these are also, along with the one I send, sung in Leeds.

Another carol which was formerly sung in Yorkshire country places to the words "A virgin unspotted" varies from the air given by Sandy, Husk, and Stainer, but I believe it is equally old with theirs.

"A VIRGIN UNSPOTTED."



In last month's "From my Study," in THE MUSICAL TIMES, mention was made of the quaint song "George Ridler's Oven," and a regret was expressed that the song and air were not included in "English County Songs" (mentioned above).

The aim of that work appears to have been, in general, merely to give traditional airs hitherto unpublished; and possibly the editors omitted the song from the fact that the tune for it is already printed in the first edition of Wm. Chappell's work—viz., "National English Airs," 1838, p. 102. It is the same air as the Gloucestershire Wassail Song, the words of which have been so frequently reprinted; Husk also gives the air. Before I became acquainted with these printed copies I myself noted it down from a Gloucestershire singer to the Wassail Song.

"George Ridler's Oven" is a remarkable production, containing much homely truth and humour. One cannot but admire the delicate way in which George's bald head is hinted at:

And George he was a jolly old man,
And his head it grew above his hair.

A characteristic touch shows the prerogative of the eldest son, for while Dick will sing treble and John the "mean," or second, voice—

George he wor the eldest brother,
And therefore he would sing the bass.

Dixon, in his "Songs of the Peasantry," gives the words, accompanied by a political "key," reprinted from a report of the Gloucestershire Society, 1835. Whatever political meaning the song may have had afterwards applied to it, I feel sure that none was intended by the simple-minded bard who produced the lyric; and though the ditty is old, I rather question whether it is quite so early as Charles the Second's time. The whole song, starting with cursory mention of George Ridler's oven and of George himself, tells us how George "made his brag before he died, with any three brothers his sons should sing." After the verse descriptive of the pitch of the sons' voices, it bursts into a verse of the old song (see the "Roxburgh Ballads"), "My dog and I," and a fragment of "Todlen Hame"—evidently the two ditties intended to silence all-comers. I have met people in Berkshire, North of the district where Thomas Hughes places the song, who could sing "George Ridler's Oven," but, owing to their shyness, I could never get them started. Perhaps some more fortunate reader could tell us if the air is still sung as Chappell and Husk give it, as under:—

"GLOUCESTERSHIRE WASSAIL SONG."
(From Chappell.)



128, Burley Road, Leeds.

FRANK KIDSON.

REFORM ON THE ORCHESTRA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—(a.) In your December issue appears a criticism of an important Orchestral Concert (given in London) wherein the playing of the trombones is severely commented upon—indeed, the "amusing" and "irritating" loudness of these instruments seems to have spoilt what would otherwise have been an excellent performance. Now, this over-loudness of the trombones—and their near relatives, the trumpets—is an infliction of which lovers of good orchestral music are constantly complaining. Yet why is a remedy never thought of? It is often said that the fault is the conductor's—that he ought to "keep the trombones down." And this is true to a certain extent. But is there no other way of subduing the trumpet's and trombone's naturally large volume of tone than to say, "please play more softly"? How would the "strings" like to have to play through a whole programme *mezza voce*, with the mute on? This is virtually what the offending instrumentalists in question have to do, in order to be in balance with the rest of the band—and have to do it, too, at the expense of considerable physical pain and fatigue. The fact is that neither conductors nor players are really blameable in the matter: the grievance arises from the silly custom of placing the trumpets and trombones in lofty positions on the orchestra, whence they have to blast and blare *carrément* into the very faces of the audience. The bassoon has to breathe his dulcet aspirations heavenward; the oboe and clarinet—well, *dans un tout autre sens*; even the performer on the soft-toned *waldhorn* "lifts not his horn on high." No; to the trumpet and trombone solely (of all instruments!) is accorded the privilege of (metaphorically) hitting straight from the shoulder. This seems to me foolish.

One way of mending matters would be to make the players stand with their backs to the audience; but this would be found inconvenient, even if mirrors were employed. I would suggest that they stand on the floor of the platform, and play behind a screen of thick cloth, which

should be just low enough to allow of the conductor being visible to the players, and which ought to be inclined slightly inwards at the ends, for the benefit of the occupants of the side seats. I think it would be found, if this simple little arrangement was properly carried out, that the players in question would be able to play *mf*, *p*, and even *pp*, in a natural manner, and with comfort to themselves and the audience.

(b.) I should like to take this opportunity of asking why, in the name of all that is artistic, the kettledrums and other instruments of percussion are perched in conspicuous places on the orchestra, where everyone can see them? No doubt the athletic display involved in an attempt to tune three drums at the same time, with only six bars' rest to do it in, may serve to while away the time for the programme boys; but it is terribly distracting to those who attend a concert for musical enjoyment. So are the more or less classic postures and gestures of the gentlemen in charge of the tambourine and cymbals. I do not see why the drums and the entire *batterie de cuisine* of the modern orchestra should not be brought down to the floor with the trombones, and hidden as much as possible. My screen of cloth would be a help to this end.

(c.) Just one word more. These two little reforms would be steps in the right direction—that is to say, in the direction of the hidden orchestra, a hint or two concerning which may interest some of your readers. The concert orchestra of the twentieth century will be completely hidden from the view of the audience; the chorus also, when there is one. The conductor shall not be seen, neither shall the tenor and bass soloists. Yea, even the soprano and contralto *ditto* shall be invisible to mortal eye! All will be hidden by a large curtain, which will reach from ceiling to floor and from wall to wall. And, lo! the musician will no longer be distracted by the spectacle of scraping fiddlers and thumping drummers; and in time the people will learn how to listen to music; some will have revealed to them something of the magic which Bayreuth pilgrims tell of—of a strange spell which seizes them when the lights go quietly low, and beautiful sounds creep into life out of space.

I am, Sir, yours faithfully.

ARTHUR E. GRIMSHAW.

Leeds, December 10, 1894.

A CORRESPONDENT asks:—"Can any old student of the Guildhall School of Music give me information of a glee which was sung there in either 1881 or 1882, called 'Evening,' and beginning—

The Sun descending in the West,
The Evening Star doth shine,
The birds are silent in their nests,
And I must seek for mine.

Reply, A. L. P., 16, Tything, Worcester."

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MONTROSE.—Almost any good book on Harmony will give you this information. Stainer's "Harmony Primer" (Novello and Co.) will probably suit your purpose. You may also consult the Harmony books of Macfarren, Prout, or Richter, which any music-seller will supply.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVERN.—The Choral Society gave its first Concert on the 10th ult., in the Town Hall. The programme consisted of Cowen's cantata "St. John's Eve" and a

miscellaneous selection, the solos being sung by Miss Maggie Purvis, Miss Kate James, Mr. G. Banks, and Mr. D. Barri. The chorus and orchestra numbered 130 performers. Mr. Arthur Angle was leader, Mr. F. Bamford the pianist, Mr. T. Jenkins presided at the harmonium, and Mr. W. R. Carr conducted.

BARNESLEY.—The St. Cecilia Choral Society began its present season on November 29, in a most successful manner, by an excellent performance, at the Harvey Institute, of Handel's "Samson." A capable vocal quartet was provided in Miss F. de Boufflers, Miss M. L. Watson, Mr. W. Green, and Mr. W. Thornton; Mr. Tomlinson played the trumpet obbligato in "Let the bright Seraphim," and an efficient orchestra was ably led by Mr. Buckley. Mr. A. Benton conducted with customary skill.

BEDFORD.—The Musical Society concluded its twenty-eighth season, under the leadership of Mr. Diemer, in a most successful manner, on the 4th ult., by an excellent performance of Costa's "Eli." The soloists were Miss Florence Monk, Master Leonard Griffiths, Mr. Gawthrop, Mr. S. Heath, Mr. A. Beagley, and Mr. Ralph Pearce. The choruses were most effectively sung, and an efficient orchestra, led by Mr. Halfpenny and assisted by Mr. Ford and Mr. Bandey at harmoniums, played the instrumental portions. —Dr. E. H. Turpin gave an excellent Organ Recital, on the 13th ult., in St. Martin's Church, his programme including E. d'Evry's effective Overture for organ in C and Bach's Fantasia and Fugue in G minor. —On the 14th ult., in the Large Hall of the Bedford Kindergarten, a performance took place of Barnett's cantata "The Wishing Bell." The soloists were Miss Anderson, Miss Mackay, and Miss Gough; the pianist was Miss Swire, and the Conductor, Mr. Oliver O. Brooksbank.

BERKHAMSTED.—The Church Choral Society gave a Concert on November 28, when Bennett's "May Queen" was well sung, with Miss A. Whitfield, Miss F. Oliver, Mr. Herbert Loxley, and the Rev. H. D. Macnamara as soloists. Mr. J. T. Bayin officiated as accompanist at the pianoforte, Mr. W. H. London presided at the harmonium, and the Rev. C. J. Langley conducted.

BODMIN.—Mr. H. M. Lamerton gave his fourth annual Concert on the 6th ult., in the Wesleyan Assembly Room. The solos in a miscellaneous programme were interpreted by Miss Haswell, Miss A. May, Miss N. Stephens, Mr. W. J. Hillcox, and Mr. W. H. Jago. Instrumental selections were given by the Orchestral Society conducted by Mr. Lamerton, and two glees were sung by members of his choir.

BOURNEMOUTH.—On the 1st ult. Mr. William Lee played an interesting selection of organ music, including an Offertoire in E minor (Op. 10), by himself, and Bach's "St. Ann's" fugue, at St. Peter's Church.

CAERLEON.—Gade's "Erl-King's Daughter" and a miscellaneous selection were performed, by Mrs. Alfred Morris's able choir, on the 13th ult., in the Drill Hall. The soloists taking part were Mrs. Lang, Miss K. F. James, Mrs. J. P. Lewis, Mrs. Morris, Mr. W. Edmunds, Mr. C. Sier, and Mr. Arthur Morgan. Miss Jackson played a much-appreciated violin solo, and the orchestra opened the second part of the programme with Handel's "Occasional" Oratorio Overture.

CARMARTHEN.—The Choral Society gave its first Concert for the season on the 13th ult., in the Assembly Rooms, to a large and appreciative audience. The programme was a miscellaneous one, and included Mendelssohn's "Hear my Prayer," "Be not afraid," "Then shall your light" ("Elijah"), and Schubert's "The Lord is my Shepherd" (female voices). Amongst other soloists who took part were Miss A. Phillips, Mrs. James Davies, Mrs. R. M. Thomas, and Mr. James Morgan. Mr. Wesley Martin, Organist of St. Peter's Church, conducted. Miss May Rees and Mr. Smith presided at the pianoforte and American organ, and Miss May Williams accompanied one of the songs. The Concert was a thorough success.

CATON, NEAR LANCASTER.—At the opening of the new organ, recently erected in the Wesleyan Chapel by Messrs. P. Conacher and Co., on the 12th ult., Mr. W. Sutcliffe gave a Recital, which included the Overture to the "Occasional" Oratorio (Handel), Toccata and Fugue in D minor (Bach), and Grand Chorus (Guilmant).

CHARD.—A successful Concert was given on the 6th ult., in the Corn Exchange, by the Harmonic and Orchestral Societies, under the conductorship of Mr. J. Edis Tidnam. The programme consisted of Cowen's "Rose Maiden," German's "Henry VIII." dances, and some minor pieces. The choruses of the cantata were well rendered, giving evidence of careful training and practice. The soloists were Miss Elsie Mackenzie, Mrs. Mayne, Mr. Theo. Taylor, and Mr. Frank White. Mr. F. Bartlett led the orchestra, and Mrs. J. Edis Tidnam and Mr. H. A. Jeboult were the accompanists.

DORCHESTER.—A well attended Concert was given at the Town Hall, on November 27, by the members of St. Peter's Choir and friends. The programme included Stainer's "Daughter of Jairus" and a miscellaneous second part. The soloists were Mrs. Thompson, Mrs. Duke, Mr. A. Miles, and the Rev. A. Sewell. Mr. Edgar A. Lane conducted. —Miss Emma Bullen gave a very successful Concert at the Town Hall, on the 7th ult. The artists assisting were Madame Agnes Thayer, Mr. d'Arcy Clayton, Mr. Arthur Barlow, and Miss Ethel Beetlestone, the last-named playing both violin and pianoforte solos.

EGHAM.—The Choral Society, established at the beginning of this year, began its second season, on the 6th ult., in the Literary Institute, by praiseworthy performances of Mozart's "Twelfth Mass" and some miscellaneous pieces. The soloists were Miss A. Simona, Miss R. Dafforne, Mr. W. Clinch, Mr. B. Ranalow, and Mr. Willett, the last-named contributing a violoncello solo. The accompaniments were played by a small band, ably led by Miss H. Cross, with Miss Budgen as pianist and Mr. Williamson as organist, and Mr. S. Exton Swaffield conducted.

ENNISCORTHY.—Two successful Concerts were given, on the 5th and 6th ult. respectively, in the Athenæum, under the conductorship of Mr. A. Fitzgerald. The programmes consisted of an attractive collection of songs, duets, and choruses, the soloists being the Misses M. J. Courtney, M. Murphy, L. Courtney, J. Whelan, K. Lacy, C. Donohoe, Mrs. Hammond, Mrs. Kelly, and Messrs. M. J. Whelan, A. Fitzgerald, J. J. O'Brien, P. O'Toole, T. Moore, Captain Hammond, and Dr. Kelly.

EXETER.—The Orchestral Society, led by Mr. C. E. Bell, began its new season on November 29, under the conductorship of Mr. R. B. Moore. Beethoven's Symphony in C, Mendelssohn's "Ruy Blas" Overture, and that to the "Zauberflöte," by Mozart, and minor pieces, constituted an attractive programme which was rendered in an admirable manner. The vocalist was Mr. S. J. Bishop. —The Oratorio Society gave its 136th Concert on the 18th ult., the work chosen being Macfarlane's "St. John the Baptist." The solos were excellently rendered by Miss N. Gossnell, Miss A. Macfarlane, Mr. Dean Trotter, and Mr. Dan Price. Mr. G. W. Lyon conducted.

FRAMLINGHAM.—Spohr's "Last Judgment" was sung in a praiseworthy manner, on the 1st ult., in the Chapel of the College, by the choir of thirty-six voices. Master S. Watson sang the soprano solos, and Master W. R. Warren those assigned to the alto, the others being rendered by Mr. C. Constable and Mr. Alfred Pretty. Mr. A. C. Edwards, the School Organist and Music-master, played the Overture and Symphony and several other pieces on the organ with remarkable skill.

GRAYS.—At the Parish Church, on the 12th ult., Spohr's "Last Judgment," with organ and orchestral accompaniment, was effectively performed. The principal soloists were Miss F. Stevenson, Mrs. Gilbert, Mr. S. Brown, and Mr. Nash. The organ parts were tastefully played by Mr. W. H. Fraser, Organist of the Church, and the Rev. C. F. Box conducted.

Gu
Char
sohn
Gala
Kate
appre
Mr.
solo
effici
LA
ful pe
The
Mr. A
LIN
Churc
gram
Spohn
Rusto
MA
now in
of "T
former
Emily
Mr. S
PAD
"The
the solo
spare
the org
PLY
connec
Union
Hanna
the me
order:
Edgcur
Bulley,
the res
Society
Guildha
name as
Festival
Samuel
N. Bull
J. Bish
valuable
Mr. H.
played
whom g
PRES
Concert,
Schools,
was rec
Mr. Cut
Haworth
READI
"Samso
Hall, by
H. Stric
in Miss
Probert,
of the or
organ.
SCARB
was sung
by Miss
Mr. A. F.
orchestra
STAINL
"Samson
Craggs,
Mr. Rob
Mr. C. B

GUILDFORD.—The Choral Society, conducted by Mr. Charles Wilkes, gave excellent performances of Mendelssohn's "Hear my Prayer" and Handel's "Acis and Galatea," on November 29, in the County Hall. Miss Kate Drew's renderings of the soprano solos were much appreciated, and Mr. A. Grover, Mr. F. Williams, and Mr. M. Tufnail gave effective interpretations of the other solo parts. The accompaniments were played by an efficient orchestra, ably led by Mr. G. Walenn.

LARGS, AYRSHIRE.—The Choral Society gave a successful performance of Haydn's "Creation" on the 17th ult. The soloists were Miss Kate Gray, Mr. Gledhill, and Mr. A. C. Young.

LINCOLN.—An Organ Recital was given in St. Swithin's Church, on the 17th ult., by Mr. F. Pulein. The programme included pieces by Mendelssohn, Corelli, Dubois, Spohr, J. S. Bach, W. S. Bennett, and Salomé. Miss Ruston and Miss M. Ruston assisted as vocalists.

MADELEY, SALOP.—On the 18th ult. the Choral Society, now in its nineteenth year, gave a very good performance of "The Messiah," with a band and chorus of ninety performers. The principals were Miss Mary Clare, Miss Emily Dones, Mr. William Anstice, and Mr. D. Harrison. Mr. Smart, of Newport, conducted, as usual.

PADIHAM.—The Choral Union gave a performance of "The Messiah," on the 10th ult., when the principal soloists were Miss Boufflers, Miss Fish, Mr. J. Shakespeare Robinson, and Mr. St. Clair Stott. Herr Jacoby led the orchestra and Mr. Worswick conducted.

PLYMOUTH.—The second annual Choir Competition in connection with the Sunday Schools of the Band of Hope Union took place on the 5th ult., when Messrs. W. H. Hannaford, C. T. Kühne, and H. Moreton decided that the merits of the competing choirs were in the following order: Sutton Place, Mutley Baptist, Sherwell, and Edgcombe Street. Mrs. Hoskin, Miss E. Holt, Miss N. Bulley, Mrs. Rowcliffe, and Mr. Humphrey contributed to the rest of the programme.—The new Philharmonic Society gave its first Concert, on the 12th ult., in the Guildhall, with decided success. The programme was the same as that of "Selection Day" at the recent "Handel Festival," and the soloists included Madame Clara Samuelli, Miss Amy Bosworthick, Miss McGreeney, Miss N. Bulley, Mrs. Weeds, Mr. Barton McGuckin, and Mr. J. Bishop. The choruses were excellently sung, and valuable assistance was given in the accompaniments by Mr. H. Lake, who presided at the organ, and who also played Handel's Concerto in G. Mr. A. C. Faull, to whom great credit is due, conducted.

PRESTON BROOK, CHESHIRE.—A vocal and instrumental Concert, in aid of the church funds, was given in Dutton Schools, on the 7th ult. The miscellaneous programme was rendered by Miss Christine Lynch, Mr. Nelson Stokes, Mr. Cuthbert Blacow, Mr. N. Dumville, and Mr. W. T. Haworth, the accompanist being Mr. Ernest Harrison.

READING.—An effective performance of Handel's "Samson" was given, on the 11th ult., in the New Town Hall, by the Philharmonic Society, conducted by Mr. W. H. Strickland. A competent vocal quartet was provided in Miss Mabel Berrey, Miss Marie Hooton, Mr. John Probert, and Mr. Daniel Price. Mr. Rippon was the leader of the orchestra and Mr. J. C. B. Tirbutt presided at the organ.

SCARBOROUGH.—On the 13th ult. "The Messiah" was sung by the Choral Union, the solo parts being taken by Miss T. Davy, Miss J. Langford, Mr. T. David, and Mr. A. F. Ferguson. Mr. W. H. Cass was leader of the orchestra, and Mr. A. M. Richardson conducted.

STAINLAND.—The Choral Union performed Handel's "Samson," on the 15th ult., with Miss Hollowell, Madame Cragg, Mr. J. Shakespeare Robinson, and Mr. William Roberts as soloists. The performance was very successful. Mr. C. Bettison led the band and Mr. Rickard conducted.

TRENT.—Mr. G. H. Fox, assisted by Mr. W. Stafford (violinist), gave his fourth public Organ Recital in the College Chapel, on the 13th ult., when he played Bach's Toccata in F, Guilman's "Marche Nuptiale," and other pieces.

TUNBRIDGE WELLS.—The performance, by Mr. F. Hunnibell's Choral Society, of Sullivan's "Golden Legend," proved so successful that it was repeated on the 6th ult., in the Great Hall, Stanford's choral ballad "The Revenge" being added on that occasion. Miss Medora Henson, Miss Sarah Berry, Mr. E. Branscombe, and Mr. Daniel Price were again a most efficient solo quartet; Mr. H. Haarnack led the orchestra, and Mr. C. H. Cronk was the organist.

WALLINGTON.—The programme of the first Concert of the seventh season of the Musical Association, on the 13th ult., in the Parish Hall, consisted of Prout's cantata, "Alfred," and a miscellaneous selection, the solo vocalists being Miss C. Siviter, Mr. L. Fryer, and Mr. A. Willis. The accompaniments were rendered by Mr. E. W. Grocock and Mr. N. Carr, and Mr. G. F. Bruce conducted.

WEYBRIDGE.—Mr. J. Ivimey, assisted by Mr. A. Blagrove and Mrs. Helen Trust, were the executants of an excellent selection of high-class chamber music on the 8th ult., in the Village Hall.

WOLVERHAMPTON.—A new Oratorio, by Mr. G. H. Cox, entitled "Christus," consisting of sixty-nine numbers, was successfully produced, on the 13th ult., in the Agricultural Hall. The solos were well sung by Miss Ghita Corri, Miss E. Lloyd, Mr. Leyland, and Mr. Ackermann, and the choruses and instrumental portions of the work effectively rendered, under the able direction of the composer. Mr. Ward led the orchestra, and Dr. Mann presided at the organ.

ORGAN APPOINTMENTS.—Mr. J. Harraway Slape, Organist and Choirmaster to Holy Innocents', Hornsey.—Mr. Frank Pulein, Organist and Choirmaster to the Parish Church, Wrexham, North Wales.—Mr. G. F. Bruce, Organist and Choirmaster to Beddington Parish Church, Surrey.

CHOIR APPOINTMENT.—Mr. Frank Percy (Tenor), to Holy Trinity Church, Southport.

DEATHS.

BORLAND.—On December 12, at 44, Highbury Place, Jessie, wife of John E. Borland, F.R.C.O. (younger daughter of Mrs. Bradshawe McKay), aged 28 years.

GRAHAM.—On November 23, at 7, Greenbank Terrace, Morningside, Edinburgh, James Graham, aged 70.

MISS LIZZIE BURGESS (Soprano)

(Late Prima Donna, Carl Rosa Opera Co.).
Operatic Recitals, Oratorios, Concerts, &c.
Chorlton-cum-Hardy, Cheshire.

MISS MABEL CROSS (Soprano)

(Of the Royal College of Music, London).
For Oratorios, Cantatas, Concerts, &c. Winsford, Cheshire.

MISS LILY MARSHALL-WARD (Soprano) MISS JESSIE MARSHALL-WARD (Contralto)

Address, 14, Peel Street, Nottingham.

MISS LILIAN TURNBULL (Soprano)

For Oratorios, Concerts, At Homes, Banquets.
10, Cecile Park, Crouch End, N.

MISS AGNES WALKER (Soprano)

"Possesses a rare modulation of voice and expressiveness of rendering. Thoroughly distinguished herself. Sang with sweetness, expression, and feeling."—*Deal Mercury*, 1894.
104, Lewisham High Road, New Cross, S.E.

MISS GERTRUDE MATZ (Contralto)

Oratorios, Concerts, Banquets, At Homes, &c. Address, Eleanor House, Richmond Road, Hackney.
Sussex Daily.—"Miss Gertrude Matz possesses a truly fine contralto voice, with an excellent range, the upper notes being particularly rich. Her chief effort was 'Virgin, who lovest the poor and lowly,' which she rendered with infinite pathos and sweet feeling."—"GOLDEN LEGEND."

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

BLUMENTHAL, J.—Two Books of Song (Op. 101). Vol. I. In the Shadow. Vol. II. In the Sunshine. Each Vol. in paper cover, 4s.; bound in cloth, 6s.**GERMAN, EDWARD.**—Gipsy Suite. Four Characteristic Dances. No. 1. Valse (Lonely Life), 1s. 6d.; No. 2. Allegro (The Dance), 1s. 6d.; No. 3. Menuetto (Love Duet), 1s. 6d.; No. 4. Tarantella (The Revel), 2s. 6d. Complete, 3s. 6d.**TSCHAÏKOWSKY, P.**—Valse-Scherzo. For Pianoforte Solo. 2s.

— Marche Solennelle. For Pianoforte Solo. 2s.

— The same. For Pianoforte Duet. 2s. 6d.

— Marche Militaire. For Pianoforte Solo. 2s.

— The same. For Pianoforte Duet. 2s. 6d.

HOLLMAN, J.—Deuxième Mazurka. Pour le Violoncelle, avec Accompagnement de Piano. 2s.

— Vieille Chanson. Pour le Violoncelle, avec Accompagnement de Piano. 2s.

JACOBY, SIEGFRIED.—Six Bagatelles. For Violin and Pianoforte. 3s. 6d.**SAURET, EMILE.**—Trois Morceaux de Salon. Naddia, Ethelia, Mazourka. Pour Violon et Piano. Op. 49. 3s. 6d.**KILBURN, N.**—"By the waters of Babylon." Set to music for Chorus and Orchestra (or Organ). Paper cover, 1s.**READ, F. J.**—"The Song of Hannah." For Soprano Solo and Chorus. Paper cover, 1s.**UMLAUF, PAUL.**—Four Songs. With Accompaniment for the Pianoforte. Paper cover, 2s.**HERKOMER, HUBERT.**—Six Easy Pieces. For the Violin, with Pianoforte Accompaniments. Illustrated with original drawings on the stone. 6s.**CLARKE, HAMILTON.**—"The Daisy Chain." An Operetta for Children. In Two Acts. Paper cover, 2s. 6d.**GILBERT, E. OUSELEY.**—"Santa Claus and his Comrades." An original fanciful Children's Operetta. The Words written by LOUIS B. TISDALE. Paper cover, 2s. Book of Words, 25s. per 100.**GALPIN, F. W.**—"Ye Olde Englyshe Pastymes." Old English Dances and Rustic Sports, with Incidental Music of the period. The Pianoforte Accompaniments by HAMILTON CLARKE. Paper cover, 1s. 6d.**THE SCHOOL MUSIC REVIEW.** No. 31. Contains the following Music in both Notations:—"Christmas Day," Two-part Chorus. By FREDERIC H. COWEN. Specimen Sight Tests for the Elementary Certificate Examination (Tonic Sol-fa). Easy Diatonic Studies in Various Keys (Staff). Price 1s. 6d.**NOVELLO'S SCHOOL SONGS.**—Edited by W. G. McNAUGHT. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 6vo size; B. Voice Parts only in Tonic Sol-fa Notation.

No. 259. Within the fold. Sacred Two-part Song. By ROLAND ROGERS 3d. —

,, 266. Christmas Songs:—I. "Christmas comes but once a year." Junior Unison Song. Arranged from K. L. de Pearsall's "Mibi est Propositum." Four-part Song for Male Voices. II. "I hear along our street." Two-part Carol for Christmas. Arranged from "Carols for Christmastide." By GEORGE FOX 1s. 6d. —

ADAMS, THOMAS.—(in C). Magnificat and Nunc dimittis. Chiefly in Unison. (No. 185. Novello's Parish Choir Book.) Price 3d.**BEARDSWORTH, J. E.**—Six Settings of the Kyrie Eleison. 6d.**COBB, WALTER P.**—(in F). Magnificat and Nunc dimittis. 3d.**DOSSERT, FRANK G.**—(in E minor). Communion Service. For Soli, Chorus, and Orchestra. 2s.**MACPHERSON, STEWART.**—(in D). Magnificat and Nunc dimittis. (No. 186. Novello's Parish Choir Book.) 3d.**SMITH, BOYTON.**—(in E flat). Te Deum and Benedictus. (No. 188. Novello's Parish Choir Book.) 3d.**TURLE, JAMES.**—"Father of Life." Hymn. For S.A.T.B. (No. 192. Novello's Parish Choir Book.) 3d.

DURING THE LAST MONTH—continued.

SMART, HENRY.—(in B flat). Magnificat and Nunc dimittis. (No. 190. Novello's Parish Choir Book.) 6d.**THE CANTICLES** (Second Set) as pointed for chanting in the Cathedral Psalter, set to Single and Double Chants. Edited by Sir JOHN STAINER. 6d.**BRYANS, F. R.**—A Simple Choral Communion Card. For Choir and Congregation. 3d.**MOORE, J. H.**—Vesper Hymn. On card. 1d.**RYAN, JAMES.**—"Hark! the herald angels sing." Hymn. 2d.**VIRGOE, ROBERT F.**—"St. Lubin." Hymn. Words by FLORENCE HOARE. 2d.**CLARKE, HAMILTON.**—"The Missing Duke." An Operetta. For Children. Book of Words, 25s. per 100.**FANING, EATON.**—"Buttercups and Daisies." A Pastoral Cantata. For Children's Voices. Book of Words, with stage directions, 7s. 6d. per 100.**TOURS, BERTHOLD.**—"The Home of Titania." Cantata. For Female Voices. Book of Words, 7s. 6d. per 100.**BELL, WALTER B.**—"Let Thy merciful ears." An easy full Anthem. For general use. (No. 494. Novello's Octavo Anthems.) 2d.**CRASTON, EDWARD S.**—"Blessed is the man that provideth for the sick." Anthem. For Hospital Sunday, or for general use. The words selected from Holy Writ. 3d.**EDWARDS, A. C.**—"I will lay me down in peace." Anthem. For Quartet and Chorus (Unaccompanied). (No. 495. Novello's Octavo Anthems.) 3d.**GRAY, ALAN.**—"The Angel of the Lord." Short Anthem. For St. Michael's Day or General Use. (No. 53. Novello's Short Anthems.) 1s. 6d.**JOHNSON, J. ST. ANTHONY.**—"I have surely built thee an house." Anthem. For Solo, Quartet, and Chorus. 4d.**VINCENT, CHARLES.**—"I came not to call the righteous." Anthem. For Solo, Quartet, and Chorus. (No. 496. Novello's Octavo Anthems.) 3d.**ESMOND, ARTHUR.**—"Twas when the world was sleeping." Christmas Carol. 1d.**GILL, W. H.**—"Three Kings from out the Orient." Christmas Carol. Written by T. E. BROWN. 3d.

NOVELLO'S CHRISTMAS CAROLS:—

- No. 165. The Holly and the Ivy. Arranged for Two-part Singing by W. G. McNAUGHT 1s. 6d.
 ,, 224. On Christmas Morn. By A. C. MACKENZIE 1d.
 ,, 225. In the Ages past and distant. By F. A. J. HERVEY 1s. 6d.
 ,, 226. We sing a song of gladness. J. SWIRE 1s. 6d.

TERRY, GEO. F.—"Ye Christmase Carolle." Words by H. G. ROSDALE. 2d.**WHINFIELD, W. G.**—"The Song of the Winter-time." A Children's Carol for Christmas day. Words by A. A. TOMS. 1d.**POWELL, JAMES BADEN.**—Six Christmas Carols. Second Series, 6d.; or, separately, 1d. each. Words only, 8d. per doz.**A COLLECTION of TWELVE CHRISTMAS CAROLS.** Compiled by Mrs. CAREY BROCK and M. A. SIDBOTHAM. 1s.**THE BACH CHOIR MAGAZINE.** No. 33. Surge Illuminare.—Et Ambulabunt. (Secunda Pars.) Motet. For Eight Voices, disposed in Two Chords. By G. P. A. PALESTRINA. Edited by W. S. ROCKSTRO. 1s.**WATSON, HENRY.**—"The Dream of Rest." A Threnody. For Four Voices. Words by THOMAS KAY. 3d.**CLARKE, HAMILTON.**—Bridal March. For the Pianoforte. 2s.**ADAMS, THOMAS.**—"The Land beyond the sea." Sacred Song. Words by F. W. FABER. 2s. net.**BEETHOVEN, LUDWIG VAN.**—"Elegy on the Death of a Poodle." Posthumous Song. With Pianoforte Accompaniment. The words translated from the German by the Rev. JOHN TROUTBECK, D.D. 2s.**COBB, GERARD F.**—"It came upon the midnight clear" (The Angels' Song). For Voice and Pianoforte, with an *ad libitum* Accompaniment for the Harmonium or Organ. Words by E. H. SEARS. 2s.

DURING THE LAST MONTH—continued.

HARWOOD, BASIL.—Two Old English Lyrics. No. 1. "There is a lady sweet and kind" (for high or low voice); No. 2. "To Diaphenia" (for high or low voice). 2s. each.

LEWELLYN-FITCH, KATE.—"Mendicatio." Song. The words by MILLWOOD MANNERS. 2s.

TAYLOR, SEDLEY.—"Ad Ministrum." Ode (In imitation of HORACE, Book I., Ode 38). Written by WILLIAM MAKEPEACE THACKERAY. Set to music for Bass or Baritone Voice. 2s.

ORIGINAL COMPOSITIONS for the ORGAN.—

			s. d.
No. 217.	Bridal March (Op. 348, No. 2)	HAMILTON CLARKE	1 0
" 228.	Four Sonatas, No. 1, in D minor	A. B. PLANT	1 6
" 229.	" " " " " " " "	" " "	1 6
" 230.	" " " " " " " "	" " "	1 6
" 231.	" " " " " " " "	" " "	1 6
" 232.	Second Réverie	B. LUARD SELBY	1 0
" 233.	Third Postlude	" " "	1 0
" 234.	Fantasia in D minor	ALAN GRAY	1 6

NOVELLO'S PUBLICATIONS in the TONIC SOL-FA NOTATION. Translated by W. G. McNAUGHT.

No. 852.	With all Thy hosts. Anthem for Christmas.	For S.A.T.B. By JOHN E. WEST	1 4d.
" 853.	There was silence in Bethlehem's fields. Carol.	For S.A.T.B. By J. STAINER	1 4d.

DVOŘÁK, ANTONÍN.—"The Spectre's Bride." 1s. 6d.

LEGGE, ROBIN H.—Twelve New Christmas Carols. For Unison Singing. 8d.

SMIETON, JOHN MORE.—"There is a land beyond the setting sun." Hymn. For S.A.T.B. 1d.

ROBERT COCKS & CO.'S

New and Standard Publications.

STAND UNITED! (The "Referee" Prize Patriotic Song). Words by W. WILSEY MARTIN. Music by ARTHUR E. GODFREY. Dedicated, by permission, to the Right Hon. Joseph Chamberlain, M.P. In three keys; each 2s. net. Also, as Part-Song, for S.A.T.B. and A.T.T.B., 3d. each; Tonic Sol-fa Editions, 1d. each.

LIVING PICTURES.—Six Tableaux Vivants for Children, with illustrations and stage directions. Words by MAY GILLINGTON. Music by ARTHUR E. GODFREY. No. 1. "Cinderella"; No. 2. "The Doctor's Visit"; No. 3. "Little Miss Muffet"; No. 4. "Darby and Joan"; No. 5. "Sail ahoy!" (The Raft); No. 6. "The Sleeping Beauty." In one book complete, with illustrated cover, 2s. 6d. net. These pictures are specially selected for representation by children, with materials easily made or obtained. The songs are sung by children not taking part in the pictures.

ALBUM of SIX VOLKSLIEDER. By MAUDE VALÉRIE WHITE (German and English Words). No. 1. "Lebewohl"; No. 2. "Wanderlied"; No. 3. "Ich bin Dein"; No. 4. "In dem Garten"; No. 5. "Mallüfterl"; No. 6. "Sonnenuntergang." "Quite up to this favourite song-writer's usual high standard."—*Liverpool Daily Post*. Price 2s. 6d. net.

ALBUM of EIGHT SONGS. By FRANCES ALLITSEN. Words from HEINE (English and German). (From the Series of Artistic Songs.) "A Pine-tree standeth lonely"; "Two Sapphires those dear eyes of thine"; "Diamonds hast thou, and pearls"; "King Duncan's Daughters"; "Since my love now loves me not"; "Fathoms deep may drift the snow"; "Oh, Death, it is the cold, cold night"; "Katherine." "We can confidently recommend these songs. They are all very charming."—*Morning Post*. Price 2s. 6d. net.

ALBUM of EIGHT SONGS and ONE DUET. By LAWRENCE KELLIE. Containing the following selection:—"I had a flower"; "My fairest child"; "Oh, beautiful star"; "Crossing the Bar"; "Let other birds of angels sing"; "The boy and the brook"; "Had I the magic powers"; "Whatever wind may blow"; and (Duet) "Oh, wondrous joy!" Price 2s. 6d. net.

HOW to ACCOMPANY. New and Enlarged Edition. A Guide to the Artistic Accompaniment of any Musical Composition, from the simplest ballad to the most difficult of modern works. Profusely Illustrated with examples. Demy 4to, 173 pp. Paper cover, 4s. net; cloth, 5s. net. By ANNIE GLEN, Author of "Music in its Social Aspect," &c.

"The most experienced player, however well up to his duties, will learn much from this clever work."—*Daily News*.

ROBERT COCKS & CO.'S

NEW AND STANDARD PUBLICATIONS—continued.

VOICE PRODUCTION.—HOLLAND'S METHOD OF VOICE PRODUCTION (No. 3 of Robert Cocks and Co.'s Modern Methods). A simple and practical method for the cultivation of tone, with a carefully-graduated series of exercises, a special feature being the separate treatment of each voice. With numerous illustrations and Notes. Large 4to, 186 pp. Paper cover, 4s. net; cloth, 5s. net. Also in six parts (each voice complete), each 1s. 6d. net.

"We can honestly recommend it as a sound, sensible, and practical guide."—*Saturday Review*.

CATALOGUES comprising over 20,000 Vocal, Instrumental, Historical, and Educational Works, post-free on application.

6, NEW BURLINGTON ST., LONDON, W.

CONTENTS.

	Page
1895	9
From my Study (with Illustrations)	11
Musical Monstrosities	15
A Short Glossary of Musical Terms (Up to Date)	17
Occasional Notes	18
Facts, Rumours, and Remarks	21
Savoy Theatre—"The Chieftain"	22
Royal Choral Society	23
London Symphony Concerts	23
Wagner Concerts	23
Crystal Palace Concerts	23
Mr. Moberly's Concert	24
Monday and Saturday Popular Concerts	24
Thursday Subscription Concerts	25
Mr. Emil Sauer's Pianoforte Recitals	25
Mr. Plunket Greene and Mr. Leonard Borwick's Recitals	25
A Dolmetsch Concert	26
Royal College of Music	26
Royal College of Music—Opera	26
Royal Academy of Music	26
Royal Academy of Music—Lectures	27
Royal Aquarium, Westminster	27
Contemporary Music	27
Highbury Philharmonic Society	28
Musical Association	28
Reviews	29
Foreign Notes	31
Music in Bristol	39
" Dublin	40
" Dundee	40
" East Anglia	40
" Edinburgh	41
" Glasgow	42
" Liverpool	42
" Manchester	43
" North Staffordshire	43
" Northumberland and Durham	44
" Nottingham	44
" Oxford	45
" Sheffield	45
" Wilts and Hants	45
" Yorkshire	46
" New Zealand	47
" South America—"The Messiah"	47
Four-part Song—"Spring"—F. H. Cowen	33
Anthem—"The Story of the Cross"—Myles B. Foster (Extra Supplement)	
General News (London)	48
Obituary	51
Correspondence	52
Answers to Correspondents	53
Brief Summary of Country News	53
List of Music published during the last Month	56

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

Two Lines	£ s. d.
Three Lines	0 3 0
For every additional Line	0 0 10
Half a Column	2 0 0
A Column	4 0 0
A Page	7 10 0

Special Pages (Cover, &c.) by arrangement.
A remittance should be sent with each Advertisement.

SPECIAL NOTICE.

To ensure insertion in proper position Advertisements should reach the Office
NOT LATER THAN THE TWENTIETH
of each Month.

MADAME CLARA DORAN (Contralto)
Oratorios, Organ Recitals, Ballad Concerts, At Homes.
39, Malvern Road, Kilburn, N.W.

MR. CLIFFORD CONSTABLE (Tenor)
(Of the Queen's Hall Concerts).
Address, Cromer Villa, Rockbourne Road, Forest Hill, S.E.

MR. SCOTT DALGLEISH (Tenor)
(Pupil of T. A. Wallworth).
Lyncot, Trafalgar Road, Twickenham.

MR. GEO. W. RILEY (Tenor)
Up to date successes: December 19, 1894.—"ACIS AND GALATEA."
Woodhouse Choral Society.
"In the part of *Acis*, Mr. Geo. W. Riley showed a dramatic fervour which few tenors possess; and sang splendidly 'Love in her eyes sits playing' and 'Love sounds an alarm.'"—*Yorkshire Post*.
Oratorios, Ballad Concerts, address, 36, Chetwynd Terrace, Leeds.

MR. ABEL STARKEY (Tenor)
(St. George's Chapel Royal).
For Concerts, &c., address, 20, The Cloisters, Windsor Castle.

MR. HERBERT ALDRIDGE (Baritone)
For Oratorios, Concerts, &c., address, South Street, Romford, Essex.

MR. EDWARD COLLYN-EDWARDS (Bass)
(Pupil of Haydn Grover, Esq.).
For Sacred, Ballad, Dinners, and Select Song Concerts, address, 615, Old Kent Road, S.E.

MR. RICKARD (Basso)
Oratorios, Concerts, &c. Address, King Cross, Halifax.

MASTER
TURNBULL SINCLAIR

THE BOY SOLO SINGER.
For Church Festivals, Concerts, Banquets, "At Homes," &c.

BIRMINGHAM FESTIVAL, 1893.—Dr. Parry's "Judith."
"The boys (Masters Sinclair and Dukes) did their share of the music admirably, and obtained, along with Miss Hilda Wilson, due recognition."—*Birmingham Gazette*, November 23, 1893.
Mr. Augustus Toop (Organist, St. Peter's Church, Vere Street, W.), having prepared Master Sinclair in all his work for some years past, has great pleasure in recommending him as an excellent and thoroughly reliable solo singer.
For terms, &c., please address, Mr. AUGUSTUS TOOP, 73, Great Portland Street, London, W.

MR. WILLS PAGE
(TENOR)

24, Shardeloes Road, New Cross.

Mr. Wills Page (Tenor), provincial engagements fulfilled since March: Birmingham, Bath, Basingstoke, Bridlington, Blyth, Brighton, Bridge of Allan, Clacton, Carlisle, Chesterfield, Dumfries, Dover, Glasgow, Galashiels, Gainsboro, Harrogate, Hawick, Hastings, Ilfracombe, Jersey, Kirkcudbright, Kirkcaldy, Lincoln, Leicester, Llandudno, Lowestoft, Moseley, Newark, Plymouth, Polmont, Rhyl, Retford, Sanquhar, Southport, Southend, Sheerness, Wolverhampton, York.

Mr. Wills Page (Tenor), 24, Shardeloes Road, New Cross.
The First Elected Tenor Scholar, Royal College of Music, London.
Extensive *répertoire*. Reliable for works. Parties provided for whole programme.

Now booking for New Year, Opera, Oratorio, Ballads, Dinners, Receptions.

Mr. Wills Page (Tenor) has appeared at the following: Royal Albert Hall, Crystal Palace, St. James's Hall, Promenade Concerts, Queen's Hall, People's Palace, Barrett's Concerts (Manchester), Rivière's Concerts (Llandudno).

For terms and vacant dates, please apply to sole address, Mr. Wills Page (Tenor), 24, Shardeloes Road, New Cross.

MR. VIVIAN BENNETTS
(TENOR, ST. ANDREW'S, WELLS STREET).

Being now at liberty, can accept Engagements for Oratorios, Ballads, &c.
Concerts, Entertainments, and Banquets arranged, and Artists provided.

Address as above; or, 3, Stanley Gardens, Willesden Green, N.W.

MISS LIZZIE READING (Soprano, Student of the Royal College of Music) can accept ENGAGEMENTS for Oratorios, Operatic and Miscellaneous Concerts. For dates and terms, apply, Mr. H. T. Bywater, Chapel Ash, Wolverhampton.

MEZZO-SOPRANO, late of the Royal Academy of Music, well recommended, will give her SERVICES at Concerts, &c. Expenses only. Address, Mezzo, 37, Godolphin Road, Shepherd's Bush, W.

MISS ROSA LAKE (Contralto) is open to Concert Engagements. Oratorios, Cantatas, &c., are in her *répertoire*. 94, Camden Road, N.W.

MR. THOMAS F. SEADON (Baritone and Conductor) (St. Joseph's Retreat, Highgate). Oratorios, Concerts, 61, Park Hall Road, East Finchley, N.

MR. WALTER ROWLEY.—Lightning Sketches. Portraits of Popular People. Local Celebrities drawn. 69, Brownlow Road, Dalston, N.

MALE-VOICE CHOIR.—WANTED, ALTOS, 2nd TENOR, and 2nd BASS (Amateurs). Rehearsals fortnightly, near Strand. Subscription nominal. Two Smoking Concerts. Apply, R. P. H., 7, Ulva Road, Putney, S.W.

TENOR WANTED.—I should be glad to hear from GENTLEMAN able to sing good TENOR SONGS, take part in Duets, &c., who would be willing to join me in outdoor vocal work at one or more of the fashionable English winter resorts. Commence in January. Terms: equal shares. Communications strictly confidential. Address, F. W., 15, Sillwood Road, Brighton.

MR. H. JOSEPH DYER teaches PIANOFORTE, HARMONY, COUNTERPOINT, &c. Pupils visited or received. Schools attended. Address, 16, Lausanne Rd., Peckham, S.E.

ORGANIST and CHOIRMASTER WANTED, for Linden Grove Congregl. Church, S.E. Salary, £20. Apply, with copies of testimonials, &c., Sec., 12, Carden Road, Peckham Rye.

ORGANIST WANTED, for Wimbledon Congregational Church. Two manuals, by CONACHER. Full Choir. Apply, The Secretary, 11, The Broadway, Wimbledon.

WANTED, an ORGANIST, for Strabane Parish Church. Salary, £35. Population of the town, 5,600; last Parish census, 900. Organ new, two manuals, hydraulic engine. Apply, The Rector, Strabane.

ORGANIST and CHOIRMASTER (experienced) REQUIRED, for the Congregational Church, Richmond, Surrey. Salary about £40. Apply fully, with copies of testimonials, to Mr. F. J. Whitbread, Richmond Hill School, Richmond, S.W.

ORGANIST seeks APPOINTMENT. Can train Choir. No salary required; only expenses paid. Distance no object. A. Benning Clark, Chingford Mount.

TUNER WANTED, experienced (Factory), for Pianos, Am. Organs, and Harmoniums (Pipe-Organ Tuning an advantage). Permanent out-door berth in large seaport to competent, steady Tuner. Apply to Geo. Rogers and Sons, 60, Berners Street; or, stating age, and salary expected, with references, to Unison, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNERS.—WANTED, an experienced HAND, with a good knowledge of Regulating. Personal character must be unexceptionable. Address, stating last employment, salary required, &c., Lyon and Hall, Brighton.

TUNER WANTED, competent to do ordinary repairs to Pianos, Harmoniums, and American Organs. Must be steady, of good address, willing and able to push a fast-increasing good-class connection. An Organist or Violinist would be a recommendation. Terms, references, &c., to Arnfield's Music Warehouse, Dolgellay, N. Wales.

TUNER and SALESMAN, or Out-door Tuner, desires RE-ENGAGEMENT. Tall. Photo. Address, W. V. O. Messrs. Novello, Ewer and Co., 1, Berners Street, W.

SITUATION REQUIRED as SALESMAN (Music and Pianoforte). Eight years' experience. Well up in Catalogues and small goods. Bookkeeper. Pianist. Aged 22. G., Novello & Co.

A GOOD MUSIC PUBLISHING BUSINESS for DISPOSAL, in consequence of ill-health; doing £1,000 a year. Apply, Veritas, Novello, Ewer and Co., 1, Berners Street, W.

MUSTEL HARMONIUM.—WANTED, to PURCHASE. Second-hand, two-manual preferred. H. J. Offord, West Road, Willoughby Park, Tottenham.

TO COMPOSERS.—WORDS for SONGS.—Mr. Cyril Westcote submits lyrics on approval to composers. Address, V. L., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGAN STUDENTS SHOULD TRY

RUMMENS'

Organ Pedal Attachment for Pianofortes

AS ADOPTED BY THE COLLEGE OF ORGANISTS.

Awarded Medal of Honour at the International Inventions Exhibition, London, 1885.

Equal to Organ Practice. Testimonials from all the chief Organists of the day.

Write for particulars to H. J. RUMMENS, 47, Church Rd., Brixton, S.W.

TWO-MANUAL and PEDAL AMERICAN

ORGANS, at Bargain Prices for Cash. A 165-guinea "Bell," 2 manuals and pedals, for 75 guineas; an £80 one-manual and pedal "Estey" Organ, for 30 guineas; a one-manual and pedal "Mason and Hamlin," for 18 guineas; a £70 "Kern" Organ, with Subers's Patent Pedals, for £28; a fine £85 two-manual "Cramer" Organ, for 30 guineas; a two-manual Harmonium, 18 stops, 3 swell, 12 sets, for 25 guineas. Also several large Organs and Harmoniums by Bell, Kern, Alexandre, Trayser, &c., at one-third usual price. Every instrument guaranteed, with warranty. Packing or carriage free. Inspection invited. Messrs. Stagg and Sons, 56, Red Lion Street, Holborn.

THE SCHOOL MUSIC REVIEW

FOR JANUARY CONTAINS:—

GENERAL NOTES.
HINTS TO TONIC SOL-FA STUDENTS ON PITCHING KEYS. By W. BEVERS.
THE COLLEGE OF PRECEPTORS' MUSIC EXAMINATION.
SPECIMENS OF MUSIC TESTS USED BY H.M. INSPECTORS.
DOTTED NOTES—EXCEPTIONAL MODERN USE.
BIRMINGHAM SCHOOL BOARD SINGING COMPETITION.
SINGING COMPETITION AT DOUGLAS, ISLE OF MAN.
CONCERTS FOR CHILDREN.
CORRESPONDENCE.
REVIEWS.
YE OLD ENGLISHE PASTYMES.
MISCELLANEOUS ITEMS.

THE SCHOOL MUSIC REVIEW

FOR JANUARY

CONTAINS THE FOLLOWING MUSIC IN BOTH NOTATIONS:—

"GOD SAVE THE QUEEN." Arranged for S.S.A.
"CREATION'S HYMN." Unison Song. By BEETHOVEN.
"GREETING." Unison Song. By MENDELSSOHN.
STUDIES IN EASY CHANGE OF KEY AND THE MINOR MODE.
COMMON PULSE-DIVISIONS.

ALSO AN EXTRA MUSIC SUPPLEMENT, CONTAINING "UNDER THE GREENWOOD TREE." Old English Air, from "Ye Olde Englyshe Pastymes."

The Music and Exercises can always be had separately. Price 13d.

London and New York: NOVELLO, EWER and Co.
Office: 1, Berners Street, W.

ORGAN.—Extraordinary Bargain.—A fine-toned modern TWO-MANUAL ORGAN, containing 19 stops and all the latest improvements. Price £150. Also, another good Organ for £200. Fincham's Organ Factory, 150, Euston Road, London.

Second Edition.

THE PRINCIPLES OF SINGING

A PRACTICAL GUIDE FOR VOCALISTS AND TEACHERS.

WITH COURSE OF VOCAL EXERCISES.

BY

ALBERT B. BACH

Author of "On Musical Education and Vocal Culture,"
"The Art Ballad," &c.

With Portrait of the Author. Post 8vo, 6s.

"Based on a thorough knowledge both of theory and practice. . . . Has taken its place as a standard work on musical education."—*Scotsman*.

"May be read with pleasure, studied with profit, and recommended with confidence."—*Monthly Musical Record*.

"He deserves high commendation for the lucidity of his style in dealing with the abstruse aspect of his theme, and for the soundness of his views in that portion of his work which refers directly to voice culture."—*Athenaeum*.

London and Edinburgh: WILLIAM BLACKWOOD and SONS.

HUMOROUS PART-SONG FOR S.A.T.B.

TOM, THE PIPER'S SON. By ALFRED ALLEN.
"A capital setting of the old nursery rhyme. Would raise many hearty peals of laughter."—*Daily Chronicle*. Price 3d.
London and New York: NOVELLO, EWER and Co.

THE TRAINING OF TENORS.

DAVIDSON PALMER'S METHOD.

For terms for a Course of Lessons address Mr. E. DAVIDSON PALMER, Mus. Bac., Oxon., 2, Highwood Road, Upper Holloway, N. For information about the method see Mr. Palmer's Pamphlet, "The Training of Men's Voices and the Secret of Voice-Production," 4th Edition. Post-free, 6d., from the AUTHOR, at the above address; or, from the Publisher, JOSEPH WILLIAMS, 24, Berners Street, W.

THE MUSICAL TIMES.

CASES

FOR BINDING THE NUMBERS FOR THE PAST YEAR

VOL. XXXV.,

Are now ready, and may be had of all Musicians in Town and Country.

CLOTH, BEVELLED BOARDS, HANDSOME DESIGN IN BLACK,
PRICE 1S. 6D.

Title-page and Index may be had gratis on application.
Cases for the Volumes from 1877 (Vol. xviii.) can also be had.
London and New York: NOVELLO, EWER and Co.

A NEW AND ENLARGED EDITION

OF

NOVELLO'S COLLECTION

OF

WORDS

OF

ANTHEMS.

PRICE 4s. 6d.

This is an entirely new and greatly enlarged edition of the Collection originally compiled by the Rev. W. Rayson, M.A., Sir John Stainer, M.A., Mus. Doc., and the Rev. J. Troutbeck, D.D.

This Book, which contains the Words of over 1,500 Anthems, besides being admirably adapted for the use of Choirs and Congregations, for which purpose it was originally compiled, will be found most valuable to Organists, Choirmasters, and the Clergy as a book of reference for the selection of Anthems suitable for Special days, seasons, or occasions. It also contains a list of Anthems suitable for Men's Voices, and Anthems with Latin words.

London and New York: NOVELLO, EWER and Co.

NEW EDITION, 1894.

THE

PRECES AND RESPONSES

WITH LITANY ACCORDING TO TALLIS

Arranged for Four Voices

BY

JOSEPH BARNBY.

(THIS EDITION CONTAINS THE CONFESSION
HARMONISED (ELY USE);

ALSO

ORGAN ACCOMPANIMENTS TO THE LORD'S PRAYER,
APOSTLES' AND NICENE CREEDS,
BY DR. J. F. BRIDGE.)

Price Sixpence.

London and New York: NOVELLO, EWER and Co.

1895 EDITION JUST READY, AT ALL BOOKSELLERS.

The Organist AND Choirmaster's Diary FOR 1895.

ARRANGED BY

RALPH HINDLE BAKER.

Demy 8vo, 2s. 6d.

"Mr. Baker has provided all that is necessary to an organist or choirmaster for keeping a record of everything appertaining to his church and choir in the handiest possible form."—*Daily Telegraph*.
London: SAMPSON, LOW, MARSTON and COMPANY, LTD.,
St. Dunstan's House, Fetter Lane, E.C.

MISERERE (Ps. LI.). By ALLEGRI. Commonly known as the Sistine Chapel Music. The English words arranged by Rev. H. A. WALKER. Price 6d.
London and New York: NOVELLO, EWER and Co.

OLD FOLKS AT HOME. Popular American Melody, with Vocally-imitated Banjo Accompaniment. Arranged for T.T.B.B. and Tenor Solo, by T. BLACKSHAW. 3rd edition. Price 2d.
London: WEEKES and Co., 14, Hanover Street, W.

THE OLD FIRM.

P. CONACHER & CO.,
Organ Builders,
SPRINGWOOD WORKS,
HUDDERSFIELD.
 TWO GOLD MEDALS.

NICHOLSON AND CO.,
ORGAN BUILDERS,
PALACE YARD, WORCESTER.
 (ESTABLISHED 1841.)

Specifications and Estimates sent free.

D'ALMAINE'S
PIANOS AND ORGANS
 GREAT SALE.

Dealers and Professionals specially invited.
 Large Discounts to Trade and Profession.
D'ALMAINE and Co. (Established 108 years), 91, Finsbury
 Pavement, E.C.

ESTABLISHED 1843.

GEO. ROGERS & SONS'

HORIZONTAL AND UPRIGHT
PIANOFORTES.

(Makers to the Emperor of Russia.)

NOBLE IN TONE.

HANDSOME IN APPEARANCE.

UNRIVALLED FOR DURABILITY.

"The most PERFECT PIANOS of the day."

PIANOS
 FOR INDIA AND THE COLONIES.
 ALSO YACHT PIANOS.

GEO. ROGERS & SONS,
 60, BERNERS ST., OXFORD ST., LONDON, W.

BUTLER'S MUSICAL INSTRUMENTS
 KNOWN ALL OVER THE WORLD.

VIOLONCELLOS, GUITARS, MANDOLINES, CLARINETS,
FLUTES, CORNETS, AND DRUMS.
VIOLINS, with Bow, in Case, 208., 258., 308., 408., 608. to £20.
 29, HAYMARKET, LONDON, AND DUBLIN.
 Illustrated Price List (70 pages), post-free.
 Special terms given to Societies and Bands. Established 1826.

VIOLIN STRINGS.—Send 9d. for samples of four
 best "E" Strings. Alphonse Cary, Clapham Junction, S.W.

CASSOCKS.—500 New, Tailor-made, all sizes,
 Black and Coloured. Also Surplices. Surplice, The Church
 Agency, Ltd., Lombard House, E.C.

Auction Rooms specially for the Sale of Musical Property.
MESSRS. PUTTICK AND SIMPSON, Auctioneers,
 7, Leicester Square, London, W.C., hold **SPECIAL SALES**
 of **MUSICAL INSTRUMENTS** on or about the 20th of every
 month. Sales of Musical Libraries, Music Plates, and Copyrights,
 Trade Stocks, Manufacturers' Plant, &c., are held as occasion may
 require. Valuations for Probate or Legacy Duty, or for Public or
 Private Sale. Terms on application.

IMPORTANT TO MUSICSELLERS.—Having
 the largest and most varied stock in Europe, orders received in
 the morning are executed the same day. Terms and Catalogues on
 application.

AUTHORS' WORKS CORRECTED, REVISED,
 and **PRINTED** without delay, on exceptionally low terms.
 Estimates given on receipt of MSS.
 London: B. WILLIAMS, 19, Ivy Lane, Paternoster Row, E.C.

TO CHORAL SOCIETIES.—For SALE, a large
 number of Chorus Parts, Vocal Scores of Sacred and Secular
 Works, Cantatas, Part-Songs, &c. Application for Lists to Dr.
 Bunnett, The Close, Norwich.

WANTED, Fifty or Sixty COPIES of Stainer's
 "Daughter of Jairus" and Gluck's "Orpheus" (Act II.),
 second-hand. Address, Dr. Thomas, Boscombe Park, Bournemouth.

ANALYTICAL and DESCRIPTIVE PRO-
GRAMMES, with Musical and other Illustrations: "Messiah,"
 "Elijah," "Creation," "Samson," Dr. Bridge's "Cradle of Christ,"
 &c. Programme Agency, 16, George Street, Hanover Square, W.

Twenty-fourth Edition.
JOULE'S COLLECTION of 527 CHANTS, 57
RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp
 cloth; separate vocal parts, 2s. each. Tonic Sol-fa Notation, Score,
 1s. 6d.
 The Chants are selected with due reference to the position of the
 Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS,
 and **CANTICLES.** Pointed for Chanting by B. St. J. B. JOULE.
 Large type, price 2s. 6d. This Psalter, having been collated with the
 Sealed Books, is free from the errors contained in all other pointed
 Psalters, through printing from the incorrect copies commonly sold by
 the Stationers.

Tenth Edition.
JOULE'S DIRECTORIUM CHORI ANGLI-
CANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Seventh Edition.
JOULE'S DIRECTORIUM CHORI ANGLI-
CANUM. 4to, in cloth, elegant, price 7s. 6d.

Seventh Edition.
THE ORDER FOR THE HOLY COMMUNION.
 Harmonised on a Monotone in a very simple manner for
 Parochial use. By B. St. J. B. JOULE. Price 3d.
 London and New York: NOVELLO, EWER and Co.

Just Published. Complete, 1s.
TWELVE VESPER HYMNS. To be sung at
 the conclusion of Evening Service. Set to music by various
 Composers. Complete, 1s.; separately, 1d. each.
THE ORGANISTS' HANDBOOK of ACCOMPANIMENTS to
 the Creeds, Lord's Prayer, &c. 1s. net.
 HART and Co., 22, Paternoster Row, E.C.

MAGNIFICAT and NUNC DIMITTIS in F.
 By ARTHUR CARNALL. Price 4d.
 London and New York: NOVELLO, EWER and Co.

Fourth Thousand.
MAGNIFICAT and NUNC DIMITTIS in E flat,
 by WILLIAM S. VINNING, Mus. Bac., Cantab. Price 3d.
 London and New York: NOVELLO, EWER and Co.

KYRIE in C, with **GLORIA TIBI** and **GRATIAS**
 (2d.). Te Deum in Chant Form (1d.). Vesper Hymn (2d.). By
 HERBERT WHITELEY, A.Mus. M.I.C. Specimens, one stamp.
 Address, COMPOSER, Marslands Dobcross, near Oldham.

FOR MALE-VOICE CHOIR.—THE NATIONAL
ANTHEM, price 4d.; **JUBILEE ODE,** price 6d. net. By
 GEORGE RISELEY.
 London and New York: NOVELLO, EWER and Co.

EUCCHARISTIC HYMNS for the CHURCH'S
SEASONS. Words by MILDRED BERESFORD HOPE. Music by
 ARTHUR HENRY BROWN. Words and Music, 2s.; Words only, 1d.
 London and New York: NOVELLO, EWER and Co.

Price 3s. 6d., cloth, red edges.
THE TUNE BOOK, with the additional Tunes
 as used at ST. ALBAN'S, HOLBORN, containing nearly 200
 Tunes, for Long, Common, Short, and Peculiar Metres; together with
 several Gregorian Hymns and Antiphons; the Eight Gregorian Tones;
 the Music of the Reproaches; the Seven Last Words; and Litany
 Tunes, &c. London and New York: NOVELLO, EWER and Co.

GILL'S EASY VOLUNTARIES.—"Messiah,"
 "Judas," "Elijah," "St. Paul," "Creation." 1s. each book.
 London and New York: NOVELLO, EWER and Co.

WEBSTER'S CHILD'S PRIMER OF THE THEORY OF MUSIC.

Second Edition, One Shilling.
Systematic and exceedingly simple.

London and New York: NOVELLO, EWER and Co.

ORGAN MUSIC for SALE.—SIX SOFT PASSAGES. By W. ERNEST JENNINGS. Suitable for performance as Introductory or Communion Voluntaries or for Teaching purposes. Price 1s. 6d., at Messrs. COLLARD, MOUTRIE and Co.'s, 50-52, Southampton Row.

NEW AND POPULAR SONG.
THE SINGER, NOT THE SONG. By T. E. SPINNEY. Words by AMY THORNE. Price 2s. net.
London and New York: NOVELLO, EWER and Co.

NEW SACRED SONG.
THE LAND BEYOND THE SEA. Words by FABER. Music by THOMAS ADAMS. Price 2s. net.
London and New York: NOVELLO, EWER and Co.

TRIUMPHAL MARCH, arranged for the Organ (with Pedal obligato), from the Oratorio GIDEON. Composed by J. CHRISTOPHER MARKS, Mus. D., Oxon. Price 2s. net.
London and New York: NOVELLO, EWER and Co.;
Or, of the COMPOSER, 16, South Mall, Cork.

IMPORTANT NEW WORK.
Every Organist should possess a copy.
Cloth, 2s. 6d. net; paper, 2s. net. Separate Numbers, 2d. each.
HYMN TUNES WITH VARIED HARMONIES.
By J. W. ELLIOTT.
"Those who require Hymn Tunes with change of harmonies, suitable for the organ, will find just what they want in this work by J. W. Elliott. Each of the twenty tunes can be had separately. They are admirably done, and include well-known tunes, such as 'Hanover, &c.'"
—*Musical Herald*.
London: PHILLIPS and PAGE, 8, Oxford Market, W.

Second Edition.—Cloth, red edges, 3s.
ST. ALBAN'S, HOLBORN,
SUPPLEMENTAL TUNE BOOK.

"One of the few very best tunes I have ever seen is Mr. E. H. Thorne's 'Lead, kindly Light.' The book is worth buying for that tune alone."—*Mus. Doc., Cantab.*
London: W. KNOTT, 26, Brooke Street, Holborn, E.C.

Now ready. 1s. 9d., post-free.
DIRECTORY of the MUSIC TRADE for 1895.
Most complete and most correct Music Trade Directory published. Over 300 pages. Orange coloured Wrapper. *Musical Opinion* Office, 150, Holborn Bars, E.C.

ORGAN AND ORCHESTRA (Dr. HILES).—Dr. ARMES at DURHAM.—OUR POPULAR PROGRAMS.—January *Musical Opinion* and *Music Trade Review*. Also 210 cols. Musical Literature and Advertisements. Price 2d. Order Book and Musicsellers; Railway Stalls; (post, 3d.), 150, Holborn Bars, London.

THE WINDOW ;
OR, THE SONG OF THE WRENS.
A Cycle of Twelve Songs.

THE WORDS BY
ALFRED, LORD TENNYSON.
THE MUSIC BY
SYDNEY THOMSON.

"Admirable as a whole."—*Musical Standard*.
"Dainty and refined as the spirit that pervades the verses."—*Musical Times*.
"The composer shows a scholarly grasp of his subject."—*Sheffield and Rotherham Independent*.
"Mr. Thomson has executed his task with much artistic taste."—*Daily News*.

Price Five Shillings.
London and New York: NOVELLO, EWER and Co.

By the same COMPOSER.
SEVEN SONGS for MEZZO-SOPRANO
THE WORDS BY

ALFRED, LORD TENNYSON.
"Very expressive, and thoughtfully written."—*Athenaeum*.
"Decidedly above the average; and as they are all melodious, graceful, and refined, should meet with universal approval."—*Illustrated London News*.
"They are all musically compositions and will repay careful study."—*Nonconformist Musical Journal*.
Price Four Shillings.
London and New York: NOVELLO, EWER and Co.

J. CURWEN AND SONS' PRIZES FOR MUSICAL COMPOSITIONS.

Messrs. J. Curwen and Sons offer the following Prizes for Musical Compositions:—

FIFTY POUNDS for the best Sacred Cantata for mixed voices, suited to ordinary Choral Societies, somewhat descriptive and dramatic in style, without great difficulties. Not more than four Soloists. To occupy about an hour in performance. Chief work to be given to Chorus.

TWENTY-FIVE POUNDS for the best Sacred Cantata for Sunday Schools, to consist of easy chorus, solo, duet, hymns with varied treatment, &c., interspersed with short Scripture Readings or passages to carry on the narrative; the music broad and simple in style, but telling. Chief work to be given to Chorus.

FIFTEEN POUNDS for the best Part-Song or Chorus-Glee, for mixed voices, unaccompanied, sacred or secular, in free and varied form, possessing marked character and expression.
The Regulations may be had on application to J. CURWEN and SONS, 8 and 9, Warwick Lane, E.C.

Sixth Edition. 5s. net.

DAILY VOCAL EXERCISES, for Mezzo-Soprano, Soprano, and Tenor, with Instructions for their use.
"Of the utmost value to singers."—*Musical Times*.
Edinburgh: METHVEN, SIMPSON and Co., 83, Princes Street.

THE BRISTOL TUNE BOOK

COMPLETE EDITION, 1891,

CONTAINING

905 TUNES AND CHANTS.

A COMPANION TO ALL HYMN BOOKS.

		s.	d.
No. 17.	Limp Cloth	5	0
„ 18.	Cloth Boards, red edges ..	6	0
„ 19.	Small Edition	3	6
„ 20.	Tonic Sol-fa	3	6

Communications and enquiries as to copyright, and also as to supplying at reduced prices, may be addressed to the Bristol Publishers.

London and New York: NOVELLO, EWER and Co.
Bristol: W. and F. MORGAN, Clare Street.
And all Booksellers and Musicsellers.

SIX MOVEMENTS

FROM

A. R. GAUL'S CANTATA
THE HOLY CITY
ARRANGED FOR THE ORGAN
BY
GEORGE CALKIN.

Price Two Shillings and Sixpence net.

London and New York: NOVELLO, EWER and Co.

SEVENTY-ONE
MELODIES AND UNFIGURED BASSES

(To be Harmonised in Four Parts)

For the use of ADVANCED MUSICAL STUDENTS and CANDIDATES FOR DIPLOMAS

BY

ROWLAND M. WINN, Mus. Doc., OXON., F.R.C.O.
Price One Shilling.

"Both the melodies and the basses are designed with no little ingenuity, and form the means of bringing out in the student all the amount of skill of which he may be possessed."—*Musical Times*.

PART-SONGS

By the same Composer:

EVENING BELLS (6th thousand) 2d.
GO! HARK! (Hunting Song). Words by KINGSLEY 2d.

London and New York: NOVELLO, EWER and Co.

NEW WORKS

BY

DR. A. C. MACKENZIE.

BRITANNIA: A Nautical Overture, as performed at the Philharmonic Concerts, Birmingham Festival, Richter Concerts, &c. Full Orchestra, 12s. net; Orchestral Score, 6s. net; Pianoforte Solo, 2s. 6d. net; Pianoforte Duet, 3s. net.

FROM THE NORTH. Nine Pieces for the Violin with Pianoforte Accompaniment. Op. 53. In three books. Price 3s. each net.

EARL HALDANE'S DAUGHTER. Song. 4s.

YOU MEANER BEAUTIES OF THE NIGHT. Song. 4s.

Parcels of Music, suitable for School use, sent on approval. Terms for same on application.

Complete Catalogues sent Post-free to any address.

Music of every description and Publisher sent to order.

Apply to JOSEPH WILLIAMS, 24, Berners Street, London, W.

WILLIAM J. YOUNG'S

POPULAR FOUR-PART SONGS for S.A.T.B.

Hail! merry Christmas	24th thousand	2d.
A merry Christmas to you all!	9th "	3d.
Songs of praise the angels sang	7th "	3d.
A Happy New Year!	5th "	3d.
Blow, ye balmy breezes, blow	9th "	3d.
England's glory	8th "	3d.
Fairy Revels	13th "	3d.
I love the merry springtime	27th "	2d.
Gaily thro' the greenwood	55th "	2d.

London and New York: NOVELLO, EWER and Co.

Manchester: HIME and ADDISON.

Seventh Edition.

The river floweth strong, my love

PART-SONG FOR S.A.T.B.

Words by E. RIDGWAY.

MUSIC COMPOSED BY ROLAND ROGERS.

Price Fourpence; Sol-fa, Twopence.

Sung with immense success by Eaton Fanning's Select Choir at the Ballad Concerts, St. James's Hall; Wolverhampton Festival Choral Society, the Chester Festival Choral Society, the Cambrian Choral Society (Birkenhead), and, as a competitive piece, at the National Eisteddfodau, Wales.

Also, by same Composer:

CANTATA, "PRAYER AND PRAISE."

Four Shillings net.

Most useful as a reference for the requirements of the degree of Mus. Doc., Oxon.

Also,

ADVENT ANTHEM, "GOD BE MERCIFUL."

Octavo, Fourpence.

Sung in most of the English and Welsh Cathedrals.

London and New York: NOVELLO, EWER and Co.

RINK'S PRACTICAL ORGAN SCHOOL

CAREFULLY REVISED, WITH THE GERMAN DIRECTIONS
AND TERMS TRANSLATED INTO ENGLISH

AND THE PEDAL PART PRINTED ON A
SEPARATE STAFF

EDITED BY

W. T. BEST.

Bound in Cloth, price Twelve Shillings;
Or, in Six Parts, 2s. 6d. each.

London and New York: NOVELLO, EWER and Co.

Just Published.

TWO PART-SONGS

FOR FEMALE VOICES (S.S.A.)

With Accompaniment for the Pianoforte and

CASTANETS, TRIANGLE, and TAMBOURINE OBBLIGATI.

No. 1. **SUMMER.** (No. 299. Novello's Octavo Edition of Trios, &c., for Female Voices.)

No. 2. **TO THE WOODS.** (No. 300. Novello's Octavo Edition of Trios, &c., for Female Voices.)

THE WORDS WRITTEN BY

BERIS

THE MUSIC COMPOSED BY

HAMILTON CLARKE.

Price Fourpence each.

London and New York: NOVELLO, EWER and Co.

Popular Part-Songs for S.A.T.B.

By W. W. PEARSON.

The Skaters	3d.	Evening	2d.
Blow, Western Wind!	3d.	The Oyster Dredgers	2d.
Stars of the Night	3d.	*Sweet to live (2nd thou.)	2d.
The Lake	3d.	*Welcome, young Spring!	2d.
*Tis Morn	3d.	*The Anglers (12th thou.)	2d.
Sweet Spring (Madrigal)	3d.	The Dream of Home	2d.
The River	3d.	Summer and Winter	2d.
Over the mountain side	3d.	*Departed Joys	2d.
Soul of living music	3d.	There's beauty in the deep	1d.
The Stormy Petrel	3d.	Soldier, rest!	1d.
The Coral Groove	3d.	Woods in Winter	1d.
Pibroch of Donuil Dhu	3d.	Autumn	1d.

HUMOROUS PART-SONGS.

*Three Doughtie Men. (55th thousand)	3d.
Three Children sliding. (8th thousand)	3d.
A Ryghte Merrie Geste	4d.
The Snow-white Doe	4d.
*Ben Bowlegs (EDWARD OXENFORD)	3d.
The Carrion Crow	3d.
Call John!	3d.

DESCRIPTIVE CHORUSES for S.A.T.B.

Orchestral Parts on application to the COMPOSER, Elmham, Dereham.

The Iron Horse (6th thou.)	4d.	*The Ironfounders (32nd thou.)	3d.
Off to sea	4d.	The Jäger Chorus (6th thou.)	3d.
The Lifeboat	4d.	The Cyclists	4d.
The Ocean (6th thou.)	4d.		

Tonic Sol-fa Editions at half the above prices of those marked *.

London and New York: NOVELLO, EWER and Co.

TWENTY-FOUR SONGS

WITH PIANOFORTE ACCOMPANIMENT

COMPOSED BY

P. TSCHAIKOWSKY.

Selected, and translated into English, by LADY MACFARREN.

CONTENTS.

1. None but a lonely heart.
2. What torment, what rapture!
3. A heavy tear.
4. Why so pale are the roses?
5. This only once.
6. The song that you sang long ago.
7. What matters?
8. The sleep of sorrow.
9. Know'st thou the land?
10. Canary bird.
11. The Czar's drinking house.
12. Invocation to sleep.
13. O never leave me, sweet friend.
14. Mother, dear, oh, was I born?
15. No, whom I love I will not name.
16. Why?
17. No, I have never loved.
18. No tidings came from thee.
19. Sweet maid, give answer.
20. Spanish Serenade.
21. The dawn of spring.
22. The tapers were flashing.
23. Oh, would you but for one short hour.
24. If thou wilt hold my heart secure.

Price Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

RECENT WORKS

BY
SIR HERBERT OAKELEY.

GIFT BOOK for the NEW YEAR. Album of Twenty-six Songs; dedicated to H.M. THE QUEEN. Bound in red cloth, 7s. 6d.; in paper covers, 5s.

FOR CHORAL SOCIETIES and CH. CHOIRS. Two Anthems, or Motets, with Organ or Orchestral Accompaniment.
No. 1. Who is this that cometh from Edom? Octavo, 1s.
" 2. The Glory of Lebanon. Octavo, 1s.

In the Press, and soon ready.
THREE ROMANCES. For Pianoforte (Op. 33). 2s. 6d. net.
London: SCOTT and Co., 159, Regent Street, W.;
Or, the COMPOSER, Dover.

Just Published.

MORCEAUX DE SALON

POUR
VIOLON & PIANO
12 PIÈCES CARACTÉRISTIQUES

PAR
OLIVER KING.

(Op. 91.)

CONTENTS.

No.		No.	
1.	Romance.	7.	Elegy.
2.	Albumblatt.	8.	Adieu!
3.	Nocturne.	9.	Meditation.
4.	Chant d'Espoir.	10.	Song without words.
5.	Sérénade Orientale.	11.	Mélodie.
6.	Impromptu.	12.	Danse Hongroise.

Price Three Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

Just Published.

THE ELFIN QUEEN

A CANTATA FOR FEMALE VOICES

THE WORDS WRITTEN BY
ARTHUR CHAPMAN

THE MUSIC COMPOSED BY
CLEMENT LOCKNANE.

Price Two Shillings and Sixpence.
Book of Words (with suggestions for performance in costume),
per 100, Twenty-five Shillings.

London and New York: NOVELLO, EWER and Co.

Just Published.

THE MISSING DUKE

AN OPERETTA FOR CHILDREN

WRITTEN AND COMPOSED BY
HAMILTON CLARKE.

Price 2s. 6d. (Staff and Tonic Sol-fa Notations combined).
Separate Tonic Sol-fa Edition, 9d.
Books of the Words, 25s. per 100.

London and New York: NOVELLO, EWER and Co.

Just Published.

PEPIN, THE PIPPIN

OR
THE KING OF NO MAN'S LAND

A CHILDREN'S OPERETTA

THE WORDS BY
JOSEPH DESPICHT

THE MUSIC BY
HAMILTON CLARKE.

Price Two Shillings and Sixpence (Staff and Tonic Sol-fa Notations
combined).
Separate Tonic Sol-fa Edition, 9d.; Books of Words, 25s. per 100.

London and New York: NOVELLO, EWER and Co.

Just Published.

To be produced by the London Choral Union, at the Queen's Hall,
on February 26, 1895.

THE
BALLAD OF CARMILHAN

(From "Tales of a Wayside Inn")

By HENRY W. LONGFELLOW

SET TO MUSIC FOR

BARITONE SOLO, CHORUS AND ORCHESTRA

BY
ARCHIBALD DAVIDSON ARNOTT.

(Op. 10.)

Price Two Shillings and Sixpence.
Tonic Sol-fa Edition, price 1s. 6d.

London and New York: NOVELLO, EWER and Co.

Just Published.

THE POWER OF SOUND
CANTATA

THE POEM WRITTEN BY

WILLIAM WORDSWORTH

THE MUSIC COMPOSED FOR

SOLI, CHORUS, AND ORCHESTRA

BY

ARTHUR SOMERVELL.

Price Two Shillings.
Tonic Sol-fa, 1s.

London and New York: NOVELLO, EWER and Co.

NATIONAL
NURSERY RHYMES AND SONGS

BY

J. W. ELLIOTT.

With 65 Illustrations, and elegantly bound, cloth, gilt, 7s. 6d.

London and New York: NOVELLO, EWER and Co.

SUNLIGHT OF SONG

A COLLECTION OF

SACRED AND MORAL SONGS

With original Music by the most eminent Composers, with 46
Illustrations.

Cloth, gilt, 5s.; paper boards, 3s. 6d.

Also published in Three Parts, price Sixpence each, melody only, both
Notations (Novello's School Songs, Books 39, 40, and 41).

London and New York: NOVELLO, EWER and Co.

COMPOSITIONS

BY

T. MEE PATTISON.

			Staff.	Sol-fa.
			s. d.	s. d.
The Ancient Mariner	..	..	2	6
Do. do. (Choruses only)	..	..	1	0
The Lay of the Last Minstrel	..	..	2	6
Do. do. (Choruses only)	..	..	1	0
May Day	..	..	1	0
The Miracles of Christ (Sacred)	..	..	1	0
ANTHEMS, &c.				
All Thy works praise Thee (Harvest)	..	..	0	3
Thou visitest the earth (Harvest)	..	..	0	2
I know that my Redeemer liveth (Easter)	..	..	0	3
There were shepherds (Christmas)	..	..	0	2
Thirteen Offertory Sentences	..	..	0	4
Six Kyries	..	..	0	2
Te Deum laudamus (in F)	..	..	0	3

ORIGINAL ORGAN COMPOSITIONS.

Fifteen Introductory and Concluding Voluntaries 3s. 6d.
Five Concluding Voluntaries 1s. 6d.

London and New York: NOVELLO, EWER and Co.

MUSIC FOR LENT.

ANTHEMS, &c.

*All ye who weep	Ch. Gounod	3d.
*Ave Verum (Jesu, Word of God Incarnate)	W. S. Hoyte	13d.
Ave Verum (Jesu, Word of God Incarnate)	J. White	13d.
Blessed are they that mourn	A. W. Batson	3d.
Blessed Jesu, Fount of Mercy	Anton Dvorák	6d.
*Come and let us return	John Goss	3d.
*Come unto Him	Ch. Gounod	2d.
Come unto Me	M. Kingston	13d.
Come unto Me	J. Stafford Smith	13d.
*Comfort, O Lord, the soul of Thy servant	Crotch	13d.
Daughters of Jerusalem	H. J. King	3d.
Day of anger	Mozart	6d.
Distraught with care	Haydn	4d.
*Enter not into judgment	Attwood	13d.
Flee from evil	W. J. Clarke	3d.
For our offences	Mendelssohn	13d.
*God so loved ("Crucifixion")	J. Stainer	13d.
Grant, we beseech Thee	J. Booth	13d.
Have mercy upon me	James Shaw	3d.
Have mercy upon me	C. Steggall	6d.
Have mercy upon me	J. White	13d.
He in tears that soweth	Hillier	13d.
*Incline Thine ear	Himmel	13d.
*In Thee, O Lord	B. Tours	3d.
In Thee, O Lord	W. J. Clarke	3d.
In Thee, O Lord	S. Coleridge-Taylor	3d.
Is it nothing to you? (Two-part Anthem)	M. B. Foster	2d.
I will cry unto God	C. Steggall	3d.
Jesu, word of God	John White	13d.
Like as the hart	T. Adams	3d.
*Lord, for Thy tender mercies' sake	Farrant	13d.
Lord, for Thy tender mercies' sake	G. Rayleigh Vicars	13d.
Lord, I call upon Thee	J. E. West	13d.
Lord, on our offences	Mendelssohn	13d.
Make me a clean heart	J. Barnby	3d.
My God, look upon me	J. L. Hopkins	3d.
O come near to the Cross	Ch. Gounod	8d.
O day of penitence	Henry Leslie	13d.
O have mercy upon me	G. E. Lake	13d.
O Lamb of God	C. Malan	13d.
*O Lord, my God	S. S. Wesley	13d.
*O Lord, my God	H. Lahee	13d.
O Lord, rebuke me not	Ch. Gounod	4d.
O saving Victim	Berthold Tours	13d.
O saving Victim	John Goss	13d.
*O Saviour of the world	J. Naylor	4d.
Out of the deep	F. E. Gladstone	3d.
*Rend your heart	J. Baptiste Calkin	13d.
*Seek ye the Lord	J. V. Roberts	3d.
*Spare us, Lord most holy	E. A. Sydenham	13d.
The sacrifices of God	Hugh Blair	13d.
Think, good Jesu	Mozart	6d.
Thus saith the Lord	G. Garrett	6d.
*Turn Thee again	Attwood	13d.
*Turn Thy face from my sins	A. Sullivan	13d.
*Turn Thy face from my sins	C. Steggall	13d.
Unto Thee have I cried	George Elvey	3d.
Watch ye and pray	G. Rayleigh Vicars	13d.
Word of God Incarnate	Ch. Gounod	3d.

Anthems marked thus * to be had in Tonic Sol-fa, 1d., 13d., and 2d. each.

THE VERSICLES & RESPONSES

AS USED IN
ST. PAUL'S CATHEDRAL
(FERIAL USE)

EDITED BY
J. STAINER, Mus. Doc.,
AND
G. C. MARTIN, Mus. Doc.
Price Fourpence.

THE PRECES AND RESPONSES, with LITANY,

According to TALLIS.
ARRANGED FOR FOUR VOICES, BY
JOSEPH BARNBY.
Price Fourpence.

THE FERIAL RESPONSES, with LITANY.

Edited by
JOSEPH BARNBY.
Price Fourpence.

THE PRECES AND RESPONSES, with LITANY.

Set in Monotone.
THE SIMPLEST FORM OF AN INTONED SERVICE.
BY
JOSEPH BARNBY.
Price Fourpence.

THE STORY OF THE CROSS. J. STAINER. 3d.

THE STORY OF THE CROSS. M. B. FOSTER. 3d.

Words only, 1s. 6d. per 100; large type, 2s. 6d. per 100.

THE PASSION OF CHRIST. Set to music by
G. F. HANDEL. Octavo, paper cover, 3s.; paper boards, 3s. 6d.;
cloth, gilt, 5s.

THE PASSION OF OUR LORD. (According to
St. Matthew.) Set to Music by JOHN SEBASTIAN BACH. Octavo,
paper cover, 2s. 6d.

THE PASSION OF OUR LORD. Set to Music
by JOHN SEBASTIAN BACH. Abridged Version, as used at
St. Paul's Cathedral. Octavo, paper cover, 1s. 6d.; Book of Words,
with Music to the Chorales, 6d.

THE PASSION OF OUR LORD. (According to
St. John.) Set to Music by JOHN SEBASTIAN BACH. Octavo,
paper cover, 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven
Words of our Saviour on the Cross.) Set to Music by J. HAYDN.
Octavo, paper cover, 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s.

THE PASSION OF OUR LORD. (The Seven
Words of our Saviour on the Cross.) Set to Music by CH.
GOUNOD. Octavo, paper cover, 1s.

THE PASSION OF OUR LORD. ("Der Tod
Jesu.") Set to music by C. H. GRAUN. Octavo, paper cover, 2s.;
paper boards, 2s. 6d.; cloth, gilt, 4s.

THE PASSION OF OUR LORD. Set to Music
by HEINRICH SCHÜTZ. Octavo, paper cover, 1s.

THE BENEDICTE

SET TO MUSIC BY THE FOLLOWING

MODERN COMPOSERS.

GEORGE J. BENNETT (in E flat)	13d.
GEORGE J. BENNETT (in G)	13d.
GEORGE J. BENNETT (in D)	3d.
W. T. BEST	3d.
HUGH BLAIR	13d.
J. F. BRIDGE, JAMES TURLER, and DR. HAYES	13d.
J. W. ELLIOTT	2d.
ALFRED J. EYRE (with a Quadruple Chant for the Te Deum)	2d.
ALFRED J. EYRE (No. 2, in F)	13d.
PERCY H. FROST	2d.
HENRY GADSBY (in G, Chant Form)	13d.
F. E. GLADSTONE (Chant Form)	3d.
F. E. GLADSTONE (Unison)	13d.
F. A. J. HERVEY (in A flat). From the Canticles (second set)	2d.
W. HUGHES	13d.
FREDERICK ILIFFE (No. 1)	13d.
GEORGE C. MARTIN (No. 1, in F; No. 2, in E flat; No. 3, in G)	each 4d.
C. E. MILLER (second setting)	2d.
BOYTON SMITH (in A flat)	13d.
J. STAINER, R. DE LACEY, A. GIBBS, and F. CHAMPNEYS	13d.
J. STAINER, W. WINN, and F. WALKER	13d.
J. STAINER (in D). From the Canticles (second set)	2d.
S. S. WESLEY (easy setting)	2d.
J. BARNBY	13d.
JOHN FOSTER	13d.
MONTEM SMITH (two settings)	13d.
J. TURLER (two settings)	13d.
C. A. WICKES (two settings)	13d.
W. G. WOOD (in D)	13d.

NOVELLO'S COLLECTION

OF

Responses to the Commandments

EDITED BY

GEORGE C. MARTIN,

ORGANIST OF ST. PAUL'S CATHEDRAL.

Bound in Cloth, Five Shillings; or, 47 Numbers at Twopence each.

THE MISERERE, &c., as used in St. Paul's
Cathedral Lenten Services. Arranged by J. STAINER. 8vo.
Price 3d.

MISERERE DEI, DEUS. The music composed
by J. BARNBY. 8vo. Price 6d.

MISERERE DEI, DEUS. Set to the well-known
Ancient Chant, as arranged and harmonised by VINCENT
NOVELLO; from the Appendix to the Accompanying Harmonies to the
Brief Directory of Plain-song, by the Rev. THOMAS HELMORE, M.A.
Price 2d.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE
STORY OF THE CROSS

FOR VOICES AND ORGAN

WITH SHORT INTERLUDES, GIVING OPPORTUNITY
FOR MEDITATION

THE WORDS WRITTEN BY THE

REV. E. MONRO

THE MUSIC COMPOSED BY

J. STAINER.

PRICE THREEPENCE.
Tonic Sol-fa, Three-Halfpence.

THE
STORY OF THE CROSS

FOR VOICES AND ORGAN

WITH SHORT INTERLUDES, GIVING OPPORTUNITY
FOR MEDITATION

THE WORDS WRITTEN BY THE

REV. E. MONRO

THE MUSIC COMPOSED BY

MYLES B. FOSTER.

PRICE THREEPENCE.
Tonic Sol-fa, Three-Halfpence.

THE
STORY OF THE CROSS

WRITTEN BY THE

REV. E. MONRO.

WORDS ONLY. Price 1s. 6d. per 100.

Large Type Edition, 2s. 6d. per 100.

London and New York: NOVELLO, EWER and Co.

THE ABRIDGED VERSION

AS USED IN

ST. PAUL'S CATHEDRAL

OF THE

PASSION OF OUR LORD

(ACCORDING TO ST. MATTHEW)

SET TO MUSIC BY

JOHN SEBASTIAN BACH.

Price One Shilling and Sixpence.

London and New York: NOVELLO, EWER and Co.

THE EPIPHANY

OR

MANIFESTATION OF CHRIST TO THE GENTILES

A SACRED CANTATA

FOR SOLI, CHORUS, AND ORGAN

THE MUSIC COMPOSED BY

H. J. EDWARDS.

PRICE TWO SHILLINGS.

London and New York: NOVELLO, EWER and Co.

THE CRUCIFIXION

A MEDITATION

ON THE

Sacred Passion of the Holy Redeemer

THE WORDS SELECTED AND WRITTEN BY THE

REV. W. J. SPARROW-SIMPSON, M.A.

SET TO MUSIC BY

J. STAINER.

This Work is an attempt to supply the want long felt of an easy and short form of Passion Music suitable for use in ordinary Parish Churches. It is composed for two solo voices, a Tenor and a Bass, and for the church choir. At intervals hymns occur, in which the whole congregation can join. The performance will probably not extend over forty minutes in duration, thus giving an opportunity for a suitable "address" if thought advisable. No orchestra is required, the accompaniments being specially adapted for the organ only; much of the expense usually attending Passion Services will therefore be avoided. The book of the words, for distribution among the congregation, contains the music of the Hymns; by this means it is hoped that the congregation will be induced to take part heartily in the service.

VOCAL SCORE, PAPER COVER, ONE SHILLING AND SIXPENCE.

PAPER BOARDS, TWO SHILLINGS. TONIC SOL-FA, NINEPENCE.

WORDS ONLY, WITH HYMN TUNES, TWOPENCE.

WORDS OF HYMNS, FIVE SHILLINGS PER HUNDRED.

London and New York: NOVELLO, EWER and Co.

NEW EDITION.—NOW READY.

CAREFULLY REVISED & ENTIRELY NEW ENGLISH VERSION.

THE
PASSION
OF OUR LORD

(ACCORDING TO ST. MATTHEW)

SET TO MUSIC BY

JOHN SEBASTIAN BACH.

THE ENGLISH TRANSLATION AND ADAPTATION BY THE

REV. DR. TROUTBECK.

PRICE TWO SHILLINGS AND SIXPENCE.

EXTRACT FROM PREFACE.

Thirty-three years have elapsed since the publication of the first English edition, and faithful to its original as that edition may have been in the main, it has been felt that closer adherence to the accepted standard text is attainable, and, as far as is at all practicable, should be attained. With this view the present edition is issued. The chorales, choruses, and solos have been newly and independently translated from the original German words, and the adaptation of the narrative of the Evangelist, a task rendered perhaps somewhat less difficult and hazardous by the aid of the Revised Version of the New Testament, has been carefully reconsidered and re-arranged so as to preserve unaltered, as far as may be, the musical text of the original.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE REQUIEM

FROM

"MORS ET VITA"

BY

CH. GOUNOD.

SVO, PAPER COVER 2s. 6d.

PAPER BOARDS 3s. 6d.

London and New York: NOVELLO, EWER and Co.

JUST PUBLISHED.

PRICE, COMPLETE, 3s. 6d.

GIPSY SUITE

FOUR

Characteristic Dances

- | | | |
|---------------------------------------|-------|-------|
| 1. Valse Melancolique ("Lonely Life") | .. | s. d. |
| 2. Allegro di Bravura ("The Dance") | .. | 1 6 |
| 3. Menuetto ("Love Duet") | .. .. | 1 6 |
| 4. Tarantella ("The Revel") | .. .. | 2 0 |

COMPOSED BY

EDWARD GERMAN.ARRANGED FOR THE PIANOFORTE BY THE
COMPOSER.

Full Score, MS.

String Parts, 7s.; Wind Parts, 14s.

Pianoforte Duet arrangement in the Press.

LONDON & NEW YORK: NOVELLO, EWER AND CO.
JUST PUBLISHED.**NEW WORKS**

BY

P. Tschaïkowsky.**VALE-SCHERZO**

FOR THE PIANOFORTE.

Price 2s.

MARCHE MILITAIRE
FOR MILITARY BAND.

Arrangement for Pianoforte Solo. Price 2s. net.
 Arrangement for Pianoforte Duet. Price 2s. 6d. net.
 Full Score, price 4s. net.
 Band Parts, 15s. net.

MARCHE SOLENNELLE
FOR FULL ORCHESTRA.

Arrangement for Pianoforte Solo. Price 2s. net.
 Arrangement for Pianoforte Duet. Price 2s. 6d. net.
 Full Score, price 7s. 6d. net.
 Orchestral Parts, 25s. net.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO, EWER AND CO.'S
ALBUMS FOR PIANOFORTE AND STRINGED
INSTRUMENTS.

No. 1.

SUITE OF FOUR PIECES

BY

ARNOLD DOLMETSCH.

Price Two Shillings and Sixpence.

No. 2.

SUITE OF FIVE PIECES

BY

HENRY PURCELL.The Pianoforte Accompaniment, Marks of Expression, Bowing, and
Fingering, by **ARNOLD DOLMETSCH.**

Price Two Shillings and Sixpence.

The Pieces in the above two Albums are so arranged that if any
Part, or combination of Parts, in addition to the first Violin and
Pianoforte are used, they will sound complete. They may also be
played by a Quintet or small Orchestra of Stringed Instruments, with
or without Pianoforte.

No. 3.

THREE DANCES
FROM THE MUSIC TO HENRY VIII.

BY

EDWARD GERMAN.Arranged as a Quintet for Pianoforte and Stringed Instruments
(Two Violins, Viola, and Violoncello), by the COMPOSER.Price Five Shillings net.
Separate String Parts, 1s. each.

No. 4.

GAVOTTE IN D

COMPOSED BY

RAMEAU.Arranged as a Quintet for Pianoforte and Stringed Instruments (Two
Violins, Viola, and Violoncello) by
BERTHOLD TOURS.Price Two Shillings and Sixpence.
Separate String Parts, 6d. each.

London and New York: NOVELLO, EWER and Co.

SACRED SONGS

FOR

LITTLE SINGERS

WORDS BY F. R. HAVERGAL

MUSIC BY

A. RANDEGGER.

Illustrated, paper cover, 2s. 6d.; cloth, gilt, 5s.

London and New York: NOVELLO, EWER and Co.

ANGEL HOSTS DESCENDING

SACRED SONG

THE WORDS WRITTEN AND ADAPTED BY

ALFRED PHILLIPSTO THE CELEBRATED MELODY OF THE "JUDEX" IN
"MORS ET VITA"

BY

CHARLES GOUNOD.

Price Two Shillings net.

London and New York: NOVELLO, EWER and Co.

ALFRED R. GAUL'S CANTATAS.

* UNA

4TH AND 5TH THOUSAND.

PRODUCED AT THE NORWICH MUSICAL FESTIVAL,
OCTOBER 4, 1893."Una" is quite one of his best."—*Musical Standard*.

"The result, in the present case, leaves no doubt that into all the places which know his previous compositions 'Una' will find a way and become as much a favourite as its forerunners. . . . Mr. Gaul considers before all things the elegance and symmetry of his melodic phrases."—*Musical Times*.

"We believe that Mr. Gaul has attained greater popularity with small English provincial choral societies than any other composer, living or dead."—*London Daily Graphic*.

† THE TEN VIRGINS

Third Edition. Seventh and Eighth Thousand.

This Edition contains the additional Soprano air "Sun of my Soul."

"The work will certainly go through Saxondom in the wake of its predecessors from the same pen."—*London Daily Telegraph*.

"Must attain popularity wherever heard. Infinitely superior to any previous effort of the composer."—*Liverpool Daily Courier*.

"A distinct advance upon any of its predecessors."—*Birmingham Daily Post*.

"That 'The Ten Virgins' is a much finer work than the everywhere favourite 'Holy City' we have no doubt whatever."—*Birmingham Daily Gazette*.

PRODUCED WITH THE UTMOST SUCCESS BY THE
BIRMINGHAM FESTIVAL CHORAL SOCIETY.

* JOAN OF ARC

Staff Edition. Sixteenth to Twentieth Thousand.

"The Exeter Oratorio Society last night achieved a brilliant success, and it may safely be said, without fear of exaggeration, that never before have they performed a work more satisfactory to themselves or more interesting to the audience than 'Joan of Arc.'—*Western Times*.

"One of the most delightful Concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description, and will doubtless soon be a favourite with choral societies."—*Shields Daily News*.

5TH AND 6TH THOUSAND.

PRODUCED AT THE CRYSTAL PALACE, JULY 9, 1892.

† ISRAEL IN THE
WILDERNESS

"The work was given under Mr. Gaul's own direction by some 3,000 singers, accompanied by the Palace orchestra. Mr. Gaul has presented in no previous work better characteristics or more successful efforts than are to be found in 'Israel in the Wilderness.' The popular composer was enthusiastically cheered at the close of the performance."—*Musical News*.

The above Cantatas have been specially planned to meet the requirements of Musical Societies, the greater portion being choral.

Price, paper cover, 2s. 6d.; paper boards, 3s.; cloth, gilt, 4s.; Tonic Sol-fa, 1s.; vocal parts, each 1s. Words only, * 7s. 6d.; † 5s. per 100.

The loan of Orchestral Parts on application to the Composer.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOW READY. PRICE 6D.

THE CANTICLES

(SECOND SET)

INCLUDING

Two New Settings of the Benedicite

BY

SIR JOHN STAINER

AND THE

REV. F. A. J. HERVEY

UNIFORM WITH AND SUPPLEMENTARY TO THE
CATHEDRAL PRAYER BOOK

POINTED FOR CHANTING

AND SET TO NEW AND APPROPRIATE
CHANTS

BY

SIR JOSEPH BARNBY, M. B. FOSTER, BATTISON HAYNES,
G. C. MARTIN, SIR JOHN STAINER, AND OTHERS

EDITED BY

SIR JOHN STAINER.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PASSION MUSIC

FROM THE ORATORIO "ST. PETER"

BY

SIR JULIUS BENEDICT.

VOCAL SCORE

PRICE ONE SHILLING & SIXPENCE.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

IS IT NOTHING TO YOU

AN EASY CANTATA

For use during the Season of Lent, and on Good Friday, specially
adapted for Country Choirs

BY THE

REV. E. V. HALL, M.A.

Late Precentor of Worcester Cathedral.

Price Eightpence.

Words, with music to the Hymns, price Twopence.

This is an attempt to provide music for Lent and for Good Friday of the simplest kind, for use in country churches. The music is interspersed with well-known hymns, in which the congregation may be invited to join. The Cantata may be used at a special service on Good Friday afternoon or evening, or on any day in Lent, and requires only a solo voice and a small choir.

London and New York: NOVELLO, EWER AND CO.

GETHSEMANE

A CHURCH CANTATA

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price Two Shillings.

Paper Boards, Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

Seventh and Eighth Thousand.

ALFRED R. GAUL'S
PASSION SERVICE

NEW SACRED WORK

FOR THE SEASON OF

LENT AND GOOD FRIDAY.

"Scholarly writing, combined with unmistakable talent, and eminently adapted to the purpose for which it was written and composed, the work will probably be largely used, and Mr. Gaul will be congratulated upon another success."—*Sheffield Independent*.

"The course of sacred events connected with the Passion is laid out by the writer so as to form a series of six distinct 'scenes.' The subjects of these divisions, each occupied with a particular stage of the Mystery, are respectively—'The Traitor at the Table,' 'The Denial,' 'The Condemnation before Pilate,' 'The Mockery on Calvary,' 'The Shadow of Death,' and 'The Holy Sepulchre.' The style of the composition resembles generally that of Mr. Gaul's previous writings—the same effective, grateful part-writing, and the same expressive and melodious treatment of the solo voice. In those sections, notably that of the Unjust Condemnation, where the realistic element is predominant, the composer has manifested his ability to write with dramatic force and intensity as well as with lyric charm. In this respect the choral writing distinguished itself in comparison with that in the 'Holy City,' and other of the composer's works. Mr. Gaul has not written new hymn tunes for the author's lyrics; the tunes selected are from among those in ordinary congregational use. Altogether considered, Mr. Gaul's new work will, undoubtedly, greatly enhance his already high reputation in the line of sacred composition."—*Musical Standard*.

Price, paper cover, 2s. 6d.; paper boards, 3s.; scarlet cloth, 4s.
Words only, 7s. 6d. per 100.

The loan of Orchestral Parts on application to the COMPOSER.
London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC

BY

EDWARD BUNNETT, Mus.D., CANTAB.

SERVICES.

Benedicite (in Chant Form)	.. .. .	2d.
Te Deum laudamus in G. Four voices	.. .. .	3d.
Communion Service	.. .. .	9d.
Preces and Responses	.. .. .	4d.
Tonic Sol-fa.		
Magnificat and Nunc dimittis in F	.. .. .	1s. 1d.
" " " A	.. .. .	1s. 6d.
" " " E	.. .. .	1s. 6d.

ANTHEMS.

"The Lord is my Shepherd." Four voices	.. .. .	3d.
"I was glad." Four voices	.. .. .	3d.
"The Lord hath prepared." Four voices	.. .. .	3d.

ORGAN.

Largo in E flat	.. .. .	net 1s. 6d.
Minuetto	.. .. .	1s. 6d.
Three Short Andantes	.. .. .	2s. 6d.
Twelve Short Easy Pieces	.. .. .	2s. 6d.

SECULAR VOCAL.

PART-SONG—"Spring"	.. .. .	3d.
"Over hill, over dale"	.. .. .	3d.
"The Rhine Maiden"	.. .. .	3d.
"Beware"	.. .. .	1d.

London and New York: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES AND OTHERS.

Dedicated to H.R.H. PRINCESS MARY ADELAIDE, DUCHESS OF TECK.

A NEW SACRED CANTATA

THE ASCENSION

The Words selected by the Rev. GRESHAM F. GILLET, M.A.

MUSIC BY

BRUCE STEANE.

(Op. 18.)

This Work occupies about one hour and a half in performance (or may be curtailed to half-an-hour), and comprises Solos for Tenor (chief part), Soprano, Contralto, Baritone, Bass; Chorals and Choruses. The Work may be publicly performed and the words printed without further permission.

Price in paper cover	.. .. .	2s. 6d.
" paper boards	.. .. .	3s. 6d.
" scarlet cloth	.. .. .	4s. 6d.

London and New York: NOVELLO, EWER and Co.

ORATORIOS

BY

GEO. SHINN, Mus. Bac., CANTAB.

SUITABLE FOR CONCERT-ROOM OR CHURCH.

The following Works contain many effective Solos and Choruses of moderate difficulty, and will take about an hour and a half in performance.

Twelfth Thousand.

THE CAPTIVES OF BABYLON.

Price 2s.; paper boards, 2s. 6d.; cloth, 3s. 6d.; Sol-fa, 1s.

"In our judgment no better work of the kind has yet been published. It is brimful of pretty melodies, and the harmonic effects show the skill of a painstaking and talented musician."—*Free Methodist*.
"The libretto is well chosen, and forms a good base whereon to compose a first-rate work. With regard to the music we feel we can hardly do it justice. . . . Where all is so good it is difficult to mention any special numbers."—*United Service Gazette*.

LAZARUS OF BETHANY.

Price 2s.; paper boards, 2s. 6d.; cloth, 3s. 6d.; Sol-fa, 1s.

"Mr. Shinn has the happy knack of writing popular music which is at the same time thoroughly good, and free from serious difficulties. This his latest work will find acceptance amongst choral societies and church choirs. The choruses are bold and effective. The solos are melodious, and suited to the words. The quartet, 'Blessed are the dead,' is really charming."—*Nonconformist Musical Journal*.
"Mr. Shinn is entitled to warm praise for his Oratorio, since it is obviously written to provide choirs of moderate capabilities with a work not too long, not too difficult, but with melodic and musician-like, and, above all, faithful in its representation of the dramatic incidents of its sacred narrative. Upon all these grounds Mr. Shinn can claim a success."—*The Keyboard*.
"The work contains some remarkably well-written solos and choruses. There are two exquisite bass solos, and a quartet, 'Blessed are the dead,' is a lovely piece of part-writing. The concluding fugue, 'Hallelujah Amen,' is a fitting climax to the work."—*Sussex Daily News*.

London: HART and Co., 22, Paternoster Row, E.C.

THE LAST NIGHT AT
BETHANY

A SHORT CHURCH CANTATA

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

Price 2s.; paper boards, 2s. 6d.
Tonic Sol-fa, One Shilling.

London and New York: NOVELLO, EWER and Co.

PART-SONGS

FOR

MALE VOICES.

A little farm well tilled. A.T.B.	J. Hook 2d.	L'Ape e la Serpe. A.T.T.B.	Spofforth 2d.
A lover's song. A.T.B.B.	J. L. Hutton 2d.	Let me be with Thee (Anthem). A.T.B.B.	A. Page 2d.
As I was going to Derby. A.T.B.	Dr. Callcott 1d.	Little Bo-Peep. A.T.B.	S. Jarvis 4d.
As the sunshine to the flower. A.T.T.B.	W. G. Cusins 4d.	Little church, The. T.T.B.B.	V. E. Becker 2d.
Bee, The. A.T.T.B.	J. Elliott 1d.	Little pigs, The. A.T.T.B.	A. Lee 1d.
Believe my sighs. A.A.T.B.	Paxton 1d.	Lone dweller of the rock. A.T.T.B.	Dr. Callcott 2d.
Blow, mountain breeze. T.T.B.B.	L. Kerbusch 2d.	Mariners, The. T.T.B.	Sanderson 1d.
Bonnie, bonnie lassies O! T.T.B.B.	A. Mullen 1d.	Marked you her eye. A.A.T.T.B.	R. Spofforth 2d.
Breathe soft, ye winds. A.T.B.	Paxton 1d.	Melting airs soft joys inspire. A.T.T.B.	Dr. Hayes 1d.
Brother soldiers, we've met. T.T.B.	Loder 2d.	Mild star of eve. A.T.T.B.	Thomas Welsh 2d.
By Celia's arbour. A.T.T.B.	W. Horsley 2d.	Minstrels three. A.T.B.	M. P. King 1d.
By the side of a grove. A.T.T.B.B.	W. Beale 4d.	Month of May, The. T.T.B.B.	W. C. Levey 2d.
Cheer up, companions. T.T.B.B.	V. E. Becker 2d.	Multiplication is vexation. A.T.B.	S. Jarvis 4d.
Cloud-capt towers, The. A.A.T.T.B.B.	Stevens 1d.	Murder! or, The warming-pan. A.T.B.B.	Knyvett 1d.
Come, Clara, as the lily fair. A.T.T.B.	Spofforth 2d.	My dear mistress had a heart. A.T.T.B.	R. Spofforth 2d.
Come, let us all a maying go. T.T.T.	Hilton 2d.	My heart hath its love. A.T.T.B.	Michael Watson 2d.
Come, thou monarch of the vine. A.T.B.	Bishop 2d.	Mynheer Vandunck. A.T.B.	Bishop 2d.
Come unto Me all ye that labour. A.T.T.B.	A. Page 2d.	Now the sun has mounted high. T.T.B.B.	G. A. Macfarren 2d.
Corydon's Song. A.T.T.B.B.	W. Horsley 6d.	O mistress mine. A.T.T.B.B.	G. A. Macfarren 4d.
Crabbed age and youth. A.T.T.B.	R. J. Stevens 2d.	O pray for the peace of Jerusalem. A.T.T.B.	A. Page 2d.
Crown'd with clusters of the vine. A.T.B.B.	A. Mellon 2d.	O Salutaris hostia (Posthumous). T.T.B.B.	Cherubini 1d.
Dame Durden. T.T.B. .. ..	.. .. 1d.	Ode to the memory of Samuel Webbe. A.T.T.B.B.	W. Beale 6d.
Daybreak (A wind came up out of the sea). A.T.T.B.	W. G. Cusins 6d.	Oh! bold Robin Hood. A.T.T.B.B.	Bishop 4d.
Discord, dire sister. A.T.T.B.	S. Webbe 2d.	Oh! by yonder mossy seat. A.T.T.B.	W. Beale 4d.
Excelsior. A.T.T.B.	Seymour Smith 6d.	Oh! I could whisper thee a tale. A.T.T.B.	John Jolly 2d.
Fair is the swan. A.T.B.B.	C. Salaman 2d.	Oh! tell us where is Freedom's home. T.T.B.B.	A. Mullen 1d.
Far from my heavenly home. A.T.B.B.	A. Page 2d.	Oh! the gallant fisher's life. A.T.T.B.	T. Distin 2d.
Fill the shining goblet. A.T.T.B.	John Parry 2d.	Oh! who has seen the miller's wife? A.T.B.	Reeve 1d.
Flow, O my tears. Madrigal. A.T.T.B.	J. Benet 4d.	Peter Piper. A.T.B.	S. Jarvis 4d.
Forsters, sound the cheerful horn. A.T.T.B.	Bishop 2d.	Queen of hearts, The. A.T.B.	S. Jarvis 4d.
Glorious Apollo. A.T.B.	Webbe 1d.	Red-cross Knight, The. A.T.B.	Dr. Callcott 1d.
Go, winds, and whisper. A.T.B.	Bayley 1d.	Sailor's welcome home, The. A.T.B.	Bishop 1d.
God save the Queen. A.T.T.B. .. ..	.. .. 1d.	Scenes of woe. A.T.T.B.	Beale 4d.
Hail, smiling morn. A.T.T.B.	Spofforth 1d.	Sing a song of sixpence. A.T.B.	S. Jarvis 4d.
Hail to the chief (Roderigh vich Alpine). T.T.B.	Mazzinghi 1d.	Sleep, lady, sleep. A.T.T.B.	Bishop 2d.
Hark! abroad the storm is rolling. T.T.B.	Rodwell 2d.	Sportive little trifter, tell me. A.T.B.	Bishop 2d.
Hark! Apollo strikes the lyre. A.T.B.	Bishop 2d.	Spring bells. T.T.B.B.	R. Schumann 6d.
Hark! the bonny Christchurch bells. T.T.T.	Aldrick 1d.	Take thy banner. A.T.T.B.B.	James Coward 4d.
Hart and hind are in their lair. A.T.T.B.	Bishop 3d.	Three Fishers, The. A.T.T.B.	W. G. Cusins 6d.
Health to the Queen. A.T.B.B.	R. Spofforth 2d.	Three merry souls are we (Laughing Trio). T.T.B.	Martini 1d.
Hearts of oak. T.T.B.B.	Dr. Boyce 1d.	Venetian Boat Song. A.T.T.B.	W. G. Cusins 4d.
Here's a health to all good lassies. T.T.B.	Guglielmi 1d.	Waken, lords and ladies gay. A.T.T.B.	W. G. Cusins 6d.
Hey diddle diddle. A.T.B.	S. Jarvis 4d.	We, who wandering Arabs are. A.T.B.	Storace 1d.
Home, sweet home. A.T.T.B.	Bishop 4d.	What shall he have that killed the deer? A.T.T.B.	Bishop 2d.
How fair is the rose. A.T.T.B.	Edwin Ball 2d.	When Arthur first in court began. A.T.B.	Callcott 1d.
How soft the music. A.T.T.B.	Beale 4d.	When as I looked (Madrigal). A.T.T.B.	J. Benet 4d.
Huge glob: has enough to do, The. A.T.B.	Bishop 2d.	When Love and Hymen both were boys. A.T.T.B.	H. S. Trego 2d.
Hunter's farewell, The. T.T.B.B.	Mendelssohn 2d.	When the wind blows. T.T.T.	Bishop 2d.
Hush! the night draws on. A.T.T.B.	R. H. Earnshaw 4d.	When time was entwining. A.T.B.	Dr. Callcott 1d.
I am a friar of orders grey. T.T.B.	Reeve 6d.	When twilight dews are falling fast. A.T.T.B.	W. G. Cusins 4d.
I'll enjoy the present time. A.T.T.B.	Beale 4d.	Who first will strike the deer? A.T.T.B.	Bishop 2d.
In a cell or cavern deep. A.T.T.B.	John Parry 2d.	Witches' Glee, The. T.T.B.	M. P. King 1d.
In the hour of thy distress (Anthem). A.T.T.B.	A. Page 2d.	Wood, the gay greenwood, The. T.T.B.B.	G. A. Macfarren 2d.
Jack and Jill. A.T.B.	S. Jarvis 4d.	Would you know my Celia's charms. T.T.T.T.	Webbe 1d.
		Ye Cattle. A.T.T.B.	Seymour Smith 6d.

"O ROMA FELIX." Motet.

DEDICATED TO HIS HOLINESS POPE LEO XIII., BY

EDWARD A. PLATER.

ONE SHILLING NET.

EDWIN ASHDOWN

(LIMITED)

NEW YORK.

LONDON.

TORONTO.

ALFRED R. GAUL'S WORKS.

VOCAL SCORE, OLD NOTATION. 26TH TO 30TH THOUSAND.

RUTH

A PASTORAL CANTATA

WORDS BY

EDWARD OXFENFORD.

"Ruth" has been set to music by several composers; none, however, has become so worthily popular as the Cantata under notice. . . . It contains some charming music, and is highly characteristic of the story it so vividly illustrates.—*South Wilts Express*.

PERFORMED IN THE TOWN HALL, BIRMINGHAM,
ON TWELVE OCCASIONS.

Vocal Score, paper cover, 2s.; ditto, paper boards, 2s. 6d.; cloth, 4s.

The Choruses (only) in Vocal Score, for Musical Societies,
paper cover, 1s. Words, 5s. per 100.

Tonic Sol-fa Edition, 9d. Band Parts on loan.

THE MONTHS
TWELVE DUETS FOR TREBLE VOICES

Price Twopence each; or, complete, One Shilling and Sixpence.

THE BIRDS
SIX TRIOS FOR TREBLE VOICES

Price Twopence each; or, complete, One Shilling.

NEW SACRED SONG.
THE LAND OF WHICH I DREAM

Words by Dr. BONAR.

Price Two Shillings net.

A SONG OF LIFE

(ODE TO MUSIC)

No. 1. Lullaby. No. 3. Serenade. No. 5. Ave Maria.
" 2. King Cricket. " 4. The Charge. " 6. Requiem.
No. 7. Song of the Redeemed.

SET TO MUSIC FOR FOUR-PART CHORUS.

Price One Shilling.

Tonic Sol-fa Edition, price Sixpence. Words, 4s. per 100.

THE LEGEND OF THE
WOOD

A JUVENILE OPERETTA IN ONE ACT
FOR UNISON SINGING

VERSE BY

MAUD BALDWIN.

Price One Shilling.

Tonic Sol-fa Edition, price Sixpence. Words, 7s. 6d. per 100.

MORNING

PART-SONG

FOR FOUR VOICES.

Sung with great success at the Crystal Palace.

Price Threepence.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NEW FOREIGN PUBLICATIONS.

- BOISDEFFRE, R.—Rêverie. For Viole d'amour (or Violin, Viola, or Violoncello) and Strings and Harp:—
Score net 2 6
Parts " 2 6
- BLUMENFELD, F.—Two Pieces. For Violoncello and Piano-forte. Op. 19. No. 1. Élégie; No. 2. Capriccio. complete 4 0
- BRAHMS, J.—German Folk-Songs, with Piano-forte Accompaniment. English words. Six Books (High and Low) each net 4 0
- BRÜLL, J.—Second Suite. For Piano-forte Solo. Op. 71 net 3 0
- CAPOCCI, F.—Ten Pieces. For Organ. (Arioso, Cantilène, Pastorale, Grand Chœur, Contemplation, Canzona, Fugue, Pastorale, Allegretto, Romanza, Marche triomphale) complete, net 8 0
- DILLÉ, J. C.—Evocation. For Violoncello (or Violin) and Piano-forte (or Organ) 4 0
- DUBOIS, TH.—Twelve new Pieces. For the Organ (Prelude, Chant Pastoral, Cortège funèbre, La fête Dieu, Canon, Alleluia, Noël, Fiat lux, In Paradisium, Offertoire, Thème provençal, Marche Triomphale) complete, net 8 0
- DVORÁK, A.—Symphony, No. 5, in E minor. For Piano-forte Duet. Op. 95 net 12 0
- Suite for Piano-forte Solo. Op. 98 4 0
- Sonatina. For Violin and Piano-forte. Op. 100 6 0
- Humoresken. For Piano-forte Solo. Op. 101. Two Books each net 4 0
- ERB, M. J.—Suite in D minor. For Orchestra. Preludium, Canzone, Gavotte, Marcia. Op. 29:—
Full Score net 8 0
Parts " 16 0
- The same. For Piano-forte Duet 5 0
- FLÜGEL, E.—Duo for Two Piano-fortes. Op. 40. Allegro, Andante, Presto. Two copies are necessary for performance. net 8 0
- GLAZOUNOV, A.—Symphony (E flat), No. 4, Op. 48:—
Full Score net 20 0
Parts " 40 0
- GODARD, B.—Etudes. For Piano-forte. Four Books:—
Book 1. Etudes Enfantines net 4 0
" 2. " Melodiques 4 0
" 3. " Rythmiques 4 0
" 4. " de Concert 6 0
- GRETCHANINOW, A.—Quartet. For Strings, in G major (Two Violins, Viola, and Violoncello):—
Score net 1 6
Parts " 8 0
- The same. For Piano-forte Duet 8 0
- HAMERS, J.—Doux Aven. Romance sans paroles. For Violoncello and Piano-forte 5 0
- KOPYLOW, A.—2nd Quartet. For Strings, in F major (Two Violins, Viola, and Violoncello). Op. 23:—
Score net 1 6
Parts " 8 0
- LORENZ, J.—Trio. For Piano-forte, Violin, and Violoncello. Op. 12 net 10 0
- MÜLLER, P.—Three Quintets. For Flute, Oboe, Clarinet, Horn, and Basson:—
No. 1. net 3 0
Nos. 2 and 3 each " 2 6
- ROSENSTEEL, F. C.—Entr'acte Menuet. For String Orchestra:—
Score net 1 6
Parts " 2 0
- SAINT-SAËNS.—Trois Préludes et Fugues. For Organ net 5 0
- SALOME, TH.—Twelve New Pieces for the Organ. Book 4 complete, net 8 0
- SAUER, E.—Four Pieces for the Piano-forte complete 4 0
- SCHULZ-BEUTHEN.—Tarantella. For Piano-forte and small Orchestra:—
Parts net 3 6
— The same. For Two Piano-fortes 2 0
- SERIBABINE, A.—Allegro appassionato. For Piano-forte Solo. Op. 4 net 2 6
- SMETANA, F.—Rêves. Six Morceaux Caractéristiques pour Piano. Two Books each net 4 0
- SOKOLOV, N.—3rd Quartet in D minor. For Strings (Two Violins, Viola, and Violoncello). Op. 20:—
Score net 1 6
Parts " 6 0
- The same. For Piano-forte Duet 6 0
- Romance. For Violoncello and Piano-forte. Op. 19 3 0
- STCHERBATCHEFF, N.—Sérénade. For Full Orchestra:—
Score net 4 0
Parts " 6 0
- The same. For Piano-forte Solo 1 0
- The same. For Piano-forte Duet 1 6
- Fées et Pantomimes (Scènes et Morceaux détachés pour Piano). 2me Série. Op. 8, Nos. 9 to 12 complete, net 5 0
- WACHS, P.—Cantilène Espagnole. For Violin and Piano-forte Joyeux Babil (Scherzetto). For Violin and Piano-forte 5 0
- Danse Navarraise. For Violin and Piano-forte 5 0
- Hosannah. Pour Grand Orgue 2 6
- Pastorale. Pour Grand Orgue 5 0
- WAGNER, R.—"Tannhäuser" Overture. For Organ net 7 0
- WIHTOL, J.—Récit. For Viola (or Violoncello) and Piano-forte net 2 6
- Romanza. For Violin and Piano-forte. Op. 15 3 0

Sold at half-price, if not marked net.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

JUST PUBLISHED.

TWO BOOKS OF SONG

COMPOSED BY

JACQUES BLUMENTHAL.

(OP. 101.)

PRICE, EACH VOLUME, IN PAPER COVER, 4S.; OR, BOUND IN CLOTH, 6S.

PREFACE.

THE collective title given to these songs does not quite express the idea which the Composer had in view in writing them. But it was impossible to find an exact equivalent in English to the French *Chansons Intimes* or to the German *Intime Liedchen*.

In these short songs the Composer has tried to give expression to some of our deeper feelings or questionings—such songs as one might sing to oneself, when in the mood, or to some intimate friends.

The Composer is indebted to H.R.H. The Princess Louise (Marchioness of Lorne) for the drawings representing respectively Shadow and Sunshine, graciously designed for these two Volumes by Her Royal Highness.

CONTENTS.

VOL. I.—IN THE SHADOW.

WITH A FRONTISPIECE BY H.R.H. THE PRINCESS
LOUISE (Marchioness of Lorne).

1. Schatten (In the Shadow) H. Heine.
2. Nur einmal noch (The last Request) Julius Sturm.
3. Erlösung (A Release) F. Weber.
4. Das Meer (By the Sea) Strachwitz.
5. And Yet! Stephen Campbell.
6. Ihr Grab (Her Grave) Martin Greif.
7. Im Garten (In the Garden) R. Prutz.
8. Toujours (Alway) Sully-Prudhomme.
9. Entfernte Glocken (Distant Bells) Max Kalbach.
10. Suppose F. Bowen Graves.
11. Softly Eastman.
12. Was zögerst du? (Haunted) Von Schack.
13. Erster Schnee (First Snow) Moritz Hartmann.
14. Auf Nimmerwiedersehen (A Good-bye) A. Stiehler.
15. Illusions Perdues (Lost Illusions)
16. Die Thräne (A Tear) I. Kerner.
17. Zu Spät (Too Late) Betty Paoli.
18. Contraste (A Contrast) A. Levain.
19. Missverstanden (Misunderstood) Elise Tuel.
20. A Dirge R. L. Stevenson.
21. Liebeserwachen (Fated Love) Peter Lahmann.
22. Das Blatt im Buche (Memories)
23. Come not when I am dead Lord Tennyson.
24. Der schwere Abend (A Valediction) N. Lenau.
25. Kein Wort (Resignation) Max Haushofer.
26. Compensation Stephen Campbell.
27. All earthly joy returns in pain Dunbar (1460-1520).
28. Lebewohl (A Farewell) Ida von Düringsfeld.
29. Wie kannst du ruhig schlafen? (How
can'st thou sleep in comfort?) H. Heine.
30. Shadowland George Macdonald.

VOL. II.—IN THE SUNSHINE.

WITH A FRONTISPIECE BY H.R.H. THE PRINCESS
LOUISE (Marchioness of Lorne).

1. Ein schöner Stern (New Hope) H. Heine.
2. Mein Freund (A Friend) Hermann Lingg.
3. With a Flower Emily Dickinson.
4. Mein guter Engel (The Angel of my Life) Karl Zettl.
5. Treue (Single-hearted) G. Pfitzer.
6. Erwachen (Love's awaking) A. Träger.
7. Le meilleur moment des amours (The
Moment Eternal) Sully-Prudhomme.
8. Die Gefangenen (Two Captives) Julius Sturm.
9. Some future day Arthur Hugh Clough.
10. Wandlung (Transformation) Betty Paoli.
11. Die Zufriedenen (In Paradise) L. Uhland.
12. Ich liebe dich (A Declaration) Hermann Lingg.
13. Wär ich der Regen (Wishes) J. Mosen.
14. Das Schweigen (A Silence) Hermann Lingg.
15. Mein Alles (My All) J. B. Fischer.
16. Abendlied (Dream-flights) Julius Sturm.
17. Anbetung (Adoration) Betty Paoli.
18. Le Navire est à l'eau (Saved) A. C. Swinburne.
19. At Last From "Love lies bleeding."
20. Frieden (The magic touch) Th. Storm.
21. Ein verrathenes Geheimniß (The be-
trayed secret) Julius Sturm.
22. Erbarmen (The pity of it) A. Träger.
23. Illumination From "Love lies bleeding."
24. My River Emily Dickinson.
25. Seliger Tod (Resurrection) L. Uhland.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE SCHOOL MUSIC REVIEW

A MONTHLY PERIODICAL DEVOTED TO THE INTERESTS OF MUSIC IN SCHOOLS.

Published on the First of every Month, Price 1½d.; Post-free, 2d.; Annual Subscription, including Postage, 2s.

Each number contains one or more specially selected School Songs, in both notations, and suited to the capacities of the children in the different divisions; also Exercises and Tests in Sight Singing.

An Extra Supplement, consisting of a suitable School Song, is frequently presented. This is given only with the number with which it is issued and is afterwards sold at the price marked upon it.

A list of the Music which has already appeared is given below, which may be obtained separately, price 1½d. per number.

- No. 1.
STARS, THAT ON YOUR WONDEROUS WAY. Hymn for Children J. STAINER.
LITTLE SOLDIERS. Kindergarten Song A. MOFFAT.
THE DELIGHT OF SPRING. Trio FRANZ ABT.
STUDIES IN TIME AND TUNE.
- No. 2.
FAIRY SONG. Two-part Song H. W. SCHARTAU.
DAISY DELL. Unison Song A. SCOTT GATTY.
THE POSTILLION. } Trios Arranged by LOWELL MASON.
EVENING }
TIMOTHY TIPPEN'S HORSE. Round A. MOFFAT
STUDIES IN TIME AND TUNE.
- No. 3.
TO A VIOLET. Unison Song J. STAINER.
LITTLE BO-PEEP. Action Song J. W. ELLIOTT.
TUNE AND TIME TESTS.
- No. 4.
SABBATH STILLNESS. Unaccompanied Trio FRANZ ABT.
ST. GEORGE FOR ENGLAND. Trio G. A. MACFARREN.
OH! DEAR! WHAT CAN THE MATTER BE? Two-part Song OLD ENGLISH.
TUNE TESTS.
- No. 5.
DAWN, GENTLE FLOWER. Unison Song W. S. BENNETT.
JOHN GILPIN. Trio G. A. MACFARREN.
TUNE AND TIME TESTS.
- No. 6.
THE PRIMROSE. Unison Song A. RANDEGGER.
A HUNTING SONG. Two-part Song B. M. RAMSEY.
TUNE AND TIME TESTS.
- No. 7.
CHRISTMAS-TIME. Two-part Song B. M. RAMSEY.
THE WASSAIL SONG. Two-part Carol W. G. MCNAUGHT.
THE CHRISTMAS TREE. Unison Song S. C. COOKE.
EXERCISES IN CHROMATICS AND MODULATIONS.
- No. 8.
MARCH LIKE THE VICTORS. Vocal March ROLAND ROGERS.
- No. 9.
THE OVER-CRAFTY FOX. Unison Song GEO. LINLEY.
THE LITTLE VALLEY. Trio (S.S.B.) Arranged by LOWELL MASON.
THE SWALLOWS. Two-part Song SCHUMANN.
TUNE AND TIME TESTS.
- No. 10.
FAIRIES' DANCE. Two-part Song FLORENCE A. MARSHALL.
MARCHING SONG. Unaccompanied Trio F. ABT.
EXERCISES IN CHANGING KEY AND ACCIDENTALS.
- No. 11.
OUR SHIP AT SEA. Action Song H. ELLIOT BUTTON.
OVER ROCK AND OVER WEED. Two-part Song W. W. PEARSON.
'TIS HUM DRUM. School Catch, with Actions HARRINGTON.
TUNE AND TIME TESTS.
- No. 12.
SWING SONG. Two-part Song GUSTAV ERNEST.
HUMPTY DUMPTY. Round E. T. SWEETING.
STUDIES IN TIME AND TUNE COMBINED.
- No. 13.
THE QUIET MIND. Unison Song HENRY SMART.
TWO EASY UNACCOMPANIED TWO-PART SONGS:—
No. 1. WAVING FOREST, FLOWING STREAM.
No. 2. SLUMBER, LOVELY CHILD. (From Silcher's
"Sixty Melodies for Youth") Adapted by F. SOPER.
EASY STUDIES IN TIME AND TUNE COMBINED.
- No. 14.
O PERFECT LOVE. Anthem. Specially arranged as
Two-part Chorus for Schools SIR J. BARNBY.
EASY STUDIES IN TIME AND TUNE COMBINED.
- No. 15.
"THE CARNOVALE" (ROSSINI). Arranged as a Two-part Song.
EXERCISES IN TIME AND TUNE COMBINED.
- No. 16.
A HOLIDAY ON THE RHINE. Unison Song R. SCHUMANN.
THE PLOUGHBOY. Round W. W. PEARSON.
STUDIES IN TIME AND TUNE.
- No. 17.
A LULLABY. Two-part Song J. L. ROECKEL.
ALDIBORANTOPHOSOPHORNIO. Trio for S.S.A. DR. CALLCOTT.
TWO-PART STUDIES AND STUDIES ON THE SHARP 4TH
AND THE FLAT 7TH.
- No. 18.
THERE WAS SILENCE. Unison Carol SIR J. STAINER.
THE STAR IN THE EAST. Unison Carol HENRY LESLIE.
STUDIES ON THE MAJOR AND TONIC MAJOR.
EASY STUDIES IN THREE-PART SINGING.
- No. 19.
HARK! HOW SWEETLY THE BELLS. Two-part Carol G. FOX.
WILL YOU SING A SONG? Round J. GARDNER.
ROSE AMONG THE HEATHER. Unison Song F. SCHUBERT.
STUDIES IN CHANGES OF KEY AND IN COMBINING TIME AND TUNE.
- No. 20.
THE SHARP, THE FLAT, THE NATURAL. Song
from "Musical Gestures" DR. J. F. BRIDGE.
THE FOUR SEASONS. Unison Song FREDERIC CLAY.
SWEET ROBIN REDBREAST. Unison Song A. SCOTT GATTY.
EASY EXERCISES IN TIME AND TUNE COMBINED, AND
EASY TWO-PART EXERCISES.
- No. 21.
COME, EVER SMILING LIBERTY. Duet HANDEL.
INDUSTRY. Unison Song DR. GARRETT.
THE HUNT. Round W. W. PEARSON.
STUDIES IN COMBINING TIME AND TUNE.
SPECIMEN SIGHT TESTS.
- No. 22.
BLOW, WIND. Round E. T. SWEETING.
MORNING SONG. Trio for S.S.A. ALFRED MOFFAT.
HOT CROSS BUNS. Round ATTERBURY.
SPECIMEN TIME AND TUNE TESTS.
- No. 23.
WIND, GENTLE EVERGREEN. Round DR. HAYES.
ALL NATURE SMILES. Round ARNOLD.
GENTLE SWALLOW. Two-part Song DR. ROLAND ROGERS.
SPECIMEN TIME AND TUNE TESTS.
- No. 24.
WITH THE STARS IN PEACE ABIDING. Trio for S.S.A. FRANZ ABT.
COMING SPRING. Unison Song A. SCOTT GATTY.
STUDIES IN TIME AND TUNE.
- No. 25.
GOOD NIGHT. Unaccompanied Two-part Song H. G. NÄGELL.
SWEET DAY, SO COOL. Trio for S.S.A. G. A. MACFARREN.
STUDIES IN SIX-PULSE MEASURE AND IN SIX-EIGHT TIME.
- No. 26.
PLAY TIME. Waltz-Chorus J. L. ROECKEL.
TWO-PART STUDIES.
EASY TIME AND TUNE EXERCISES.
- No. 27.
THE HARVEST DANCE. Two-part Song MYLES B. FOSTER.
EASY UNISON AND TWO-PART STUDIES.
- No. 28.
THE HUNTER'S FAREWELL. Trio for S.S.A. Arranged from
MENDELSSOHN.
OLD KING COLE. Round W. W. PEARSON.
STUDIES IN COMMON PULSE-DIVISIONS.
- No. 29.
THE COTTAGE. Unison Song SCHUMANN.
SEA LULLABY. Unaccompanied Trio ALFRED MOFFAT.
EXERCISES IN BOTH NOTATIONS.
- No. 30.
WE ARE BUT STRANGERS HERE. Hymn for Children
ARTHUR S. SULLIVAN.
THE BELLS OF CHRISTMAS. Unison Carol ROBIN H. LEGGE.
STUDIES IN CHROMATICS AND THE MINOR MODE.
- No. 31.
CHRISTMAS DAY. Two-part Chorus FREDERIC H. COWER.
SPECIMEN SIGHT TESTS FOR THE ELEMENTARY CERTI-
FICATE EXAMINATION (Tonic Sol-fa).
EASY DIATONIC STUDIES IN VARIOUS KEYS (Staff).

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Printed by NOVELLO, EWER AND CO., at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 30 & 31, Queen Street (E.C.)
Sold also by KENT AND CO., Paternoster Row (E.C.)—Tuesday, January 1, 1895

The Story of the Cross

COMPOSED BY MYLES B. FOSTER.

FIFTEEN VOLUMES NOW READY, BOUND IN CLOTH, PRICE 7s. EACH.

424. Abide with me ... R. Dunstan 3d.
 247. All nations whom B. Luard Selby 4d.
 113. All they that trust ... Dr. Hiller 8d.
 30. All Thy works ... E. H. Thorne 3d.
 475. All Thy works ... J. Barnby 6d.
 6. All ye who weep ... Gounod 3d.
 261. And all the people saw J. Stainer 6d.
 229. And it was the third hour Elvey 4d.
 357. And the wall of the city Oliver King 3d.
 402. And when the day of Pentecost ...
 228. Art thou weary ... C. W. Smith 3d.
 311. As I live, saith the Lord E. T. Chipp 6d.
 333. As it began to dawn Ch. Vincent 3d.
 14. As the hart pants ... Gounod 3d.
 247. Ascribe unto the Lord S. Wesley 8d.
 109. Ascribe unto the Lord S. S. Wesley 8d.
 399. At the Lamb's High Feast we sing Rev. E. V. Hall 3d.
 456. At the Sepulchre H. W. Wareing 4d.
 56. Awake, awake, put on J. Stainer 6d.
 149. Awake, awake, put on M. Wise 4d.
 199. Awake, thou that sleepest Stainer 6d.
 50. Awake up, my glory M. Wise 3d.
 212. Be glad, O ye righteous H. Smart 4d.
 440. Before the heavens were spread abroad H. W. Parker 3d.
 349. Behold, how good A. J. Caldicott 3d.
 419. Behold, how good and joyful Hamilton Clark 3d.
 89. Behold, I bring you J. Barnby 3d.
 296. Ditto Rev. E. V. Hall 3d.
 348. Ditto J. Maude Crament 4d.
 65. Behold now, praise J. B. Calkin 3d.
 315. Behold, O God ... F. W. Hird 4d.
 143. Be merciful ... H. Purcell 6d.
 257. Be merciful E. A. Sydenham 3d.
 377. Blessed are they ... W. H. Monk 3d.
 182. Blessed are they ... Arthur Page 3d.
 390. Blessed are they that mourn ...
 15. Blessed be the God S. S. Wesley 4d.
 183. Blessed be the Lord Dr. Heap 6d.
 331. Blessed be the Lord God of Israel C. L. Williams 4d.
 400. Blessed City, Heavenly Salem A. C. Fisher 4d.
 262. Blessed is He ... C. H. Lloyd 8d.
 262. Blessed is He F. E. Gladstone 8d.
 298. Blessed is he ... A. C. Mackenzie 4d.
 64. Blessed is the man ... Sir John Goss 4d.
 266. Blessed is the man Clarke-Whitfield 4d.
 286. Blessed Jesu, *Stabat Mater* Dvorák 4d.
 5. Blessing, glory, wisdom B. Tours 4d.
 378. Bless the Lord ... M. Kingston 4d.
 374. Bless thou the Lord Oliver King 4d.
 450. Bless thou the Lord C. Bayley 4d.
 59. Blow ye the trumpet Henry Leslie 4d.
 118. Bow Thine ear ... W. Bird 3d.
 94. Break forth into joy R. Prentice 6d.
 415. Break forth into joy S. Coleridge-Taylor 4d.
 323. Brightest and best Rev. E. V. Hall 3d.
 340. Bring unto the Lord F. E. Gladstone 3d.
 98. Brother, thou art gone Sir J. Goss 4d.
 279. By Babylon's wave Gounod 6d.
 197. By the rivers of Babylon L. Samson 4d.
 121. By the waters of Babylon Boyce 4d.
 116. Call to remembrance J. Battishill 6d.
 398. Christ is risen ... J. M. Crament 3d.
 484. Christ is risen G. B. J. Atken 3d.
 397. Christ our Passover Rev. E. V. Hall 3d.
 370. Christ the Lord is risen to-day Rev. E. V. Hall 3d.
 445. Cleanse me, Lord G. F. Wrigley 3d.
 52. Come, and let us return Sir J. Goss 3d.
 95. Come, and let us return W. Jackson 3d.
 201. Come, Holy Ghost ... J. L. Hatton 4d.
 283. Come, Holy Ghost Sir G. Elvey 4d.
 293. Come, my soul ... G. C. Martin 4d.
 314. Come now, and let us H. W. Wareing 4d.
 1. Come unto Him ... Gounod 4d.
 103. Come unto Me (Bach) J. Stainer 3d.
 256. Come unto Me H. R. Coudrey 3d.
 354. Come, ye faithful Rev. E. V. Hall 3d.
 356. Daughters of Jerusalem Henry John King 3d.
 449. Dawns the day, the natal day ...
 213. Day of anger (Requiem) ... Mozart 6d.
 352. Death and life Walter Parratt 3d.
 90. Distracted with care Haydn 4d.
 277. Enter not into judgment Dr. Clarke 2d.
 362. Eternal source of every joy F. Brandeis 2d.
 479. Eye hath not seen M. B. Foster 3d.
 379. Far from their home, our fallen race Rev. H. H. Woodward 3d.
 364. Father, hear the prayer F. Brandeis 2d.
 40. Father of Heaven Dr. Walmisley 3d.
 384. Father of Life ... S. J. Gilbert 3d.
 446. Fear not, O land ... Sir John Goss 4d.
 254. For ever blessed Rev. W. J. Clarke 3d.
 198. For the mountains ... Mendelssohn 3d.
 273. From the deep I called Spohr 6d.
 227. Give ear, O Lord T. M. Pattison 2d.
 433. Give ear, O Shepherd of Israel A. Whiting 3d.
 88. Give ear, O ye heavens Dr. Armes 3d.
 309. Give the Lord ... C. H. Lloyd 8d.
 383. Give unto the Lord H. W. Parker 4d.
 2. Glory be to God ... S. S. Wesley 2d.
 341. God be merciful ... A. H. Mann 4d.
 49. God be merciful ... S. S. Wesley 3d.
 236. God be merciful unto us C. F. Lloyd 4d.
 105. God came from Teman Dr. Steggall 3d.
 128. God is gone up ... Dr. Croft 4d.
 131. God is our hope ... Dr. Greene 6d.
 101. God is our refuge ... Dr. H. Hiles 6d.
 332. God is our refuge and strength Arthur Foote 4d.
 75. God said, Behold Sir G. Macfarren 4d.
 342. God, that madest earth and heaven Arthur C. Fisher 2d.
 344. God, who at sundry times J. H. Mee 4d.
 358. Giant, we beseech Thee J. V. Roberts 3d.
 187. Great and marvellous Dr. Monk 3d.
 223. Great is Jehovah ... Schubert 4d.
 136. Great is the Lord ... Dr. Hayes 4d.
 237. Great is the Lord Sir F. Ouseley 6d.
 220. Grieve not the Holy Spirit Stainer 3d.
 427. Hail! gladdening Light J. T. Field 2d.
 326. Hail, thou that art ... A. Carnall 4d.
 382. Hallelujah! The light hath shined Oliver King 3d.
 173. Happy is the man ... E. Prout 8d.
 343. Hark, the herald angels sing Rev. E. V. Hall 3d.
 444. Hark! what news the angels bring O. King 3d.
 404. Harvest Hymn ... F. Tozer 3d.
 377. Have mercy upon me Kellow J. Pye 3d.
 401. Have mercy upon me J. Shaw 3d.
 389. Hear me when I call Theodore Distin 2d.
 146. Hear my prayer ... C. Stroud 4d.
 339. Hear my prayer Mendelssohn 4d.
 442. Hear my words, ye people C. H. H. Parry 8d.
 310. Hear, O God ... A. Friedländer 8d.
 138. Hear, O heavens P. Humphreys 3d.
 94. Hear, O Lord Sir John Goss 2d.
 162. Hear, O Lord ... Sir F. Ouseley 4d.
 203. Hear, O Thou Shepherd Dr. Clarke 4d.
 376. Hide not Thy face Kellow J. Pye 2d.
 330. Holy Ghost to earth descending, Ludmilla ... Dvorák 4d.
 111. Holy, holy, holy ... Dr. Croft 3d.
 216. Ho! every one ... G. C. Martin 4d.
 306. Ho! every one that thirsteth J. M. Crament 4d.
 412. Honour the Lord ... J. Stainer 4d.
 129. Hosanna ... O. Gibbons 4d.
 43. Hosanna Sir G. A. Macfarren 3d.
 260. How beautiful are the feet Handel 3d.
 321. How excellent is Thy loving kindness F. H. Cowen 6d.
 373. How long wilt Thou forget me Oliver King 2d.
 104. How lovely are ... Spohr 8d.
 268. I am well pleased J. Rheinberger 3d.
 120. I beheld, and lo ... Dr. Blow 6d.
 280. I beheld, and lo ... Elvey 6d.
 207. I cried unto the Lord Dr. Heap 4d.
 168. I desired wisdom ... J. Stainer 6d.
 430. I did call upon the Lord Pattison 4d.
 117. I have set God ... Dr. Blake 6d.
 130. I have set God ... J. Goldwin 3d.
 420. I have set God always before me Hamilton Clarke 4d.
 122. I have surely built ... Dr. Boyce 4d.
 219. I have surely built T. T. Trimmell 4d.
 396. I heard a voice Sir John Goss 2d.
 403. In my Father's house J. M. Crament 3d.
 338. In the fear of the Lord J. V. Roberts 3d.
 171. I saw the Lord ... J. Stainer 6d.
 114. I was glad ... T. Attwood 4d.
 32. I was glad ... Sir G. Elvey 3d.
 79. I was glad ... C. E. Horsley 6d.
 379. I was glad when they said T. T. Trimmell 4d.
 119. I was in the spirit ... Dr. Blow 6d.
 205. I will always give thanks Dr. Clarke 3d.
 73. I will cry unto God Dr. Steggall 3d.
 29. I will give thanks ... J. Barnby 4d.
 156. I will give thanks ... E. J. Hopkins 3d.
 225. I will go unto ... Dr. Gauntlett 2d.
 437. I will greatly rejoice W. A. C. Cruickshank 4d.
 195. I will lay me down ... H. Gadsby 4d.
 209. I will lay me down ... Dr. H. Hiles 3d.
 126. I will love Thee, O Lord J. Clark 4d.
 394. I will love Thee, O Lord my strength ... Matthew Kingston 4d.
 78. I will magnify Thee J. B. Calkin 4d.
 27. I will magnify Thee Sir John Goss 3d.
 153. I will magnify Thee ... J. Shaw 3d.
 154. I will magnify Thee ... O. King 4d.
 154. I will mention ... Sir A. Sullivan 6d.
 371. I will set His dominion H. W. Parker 4d.
 100. I will sing a new song Dr. Armes 8d.
 134. I will sing of Thy power Greene 4d.
 192. I will sing unto the Lord Wareing 3d.
 6. I will wash my hands E. J. Hopkins 3d.
 53. If we believe that Jesus died Goss 3d.
 453. If ye love Me H. W. Wareing 3d.
 449. If ye then be risen M. B. Foster 3d.
 58. If ye then be risen Dr. Naylor 3d.
 61. In Christ dwelleth Sir John Goss 3d.
 102. In sweet consent ... E. H. Thorne 3d.
 278. In that day ... Sir G. Elvey 8d.
 33. In Thee, O Lord ... B. Tours 3d.
 148. In Thee, O Lord ... J. Weldon 3d.
 385. In Thee, O Lord S. C. Taylor 3d.
 282. In the Lord ... Sir R. Stewart 6d.
 467. Is it nothing to you M. B. Foster 3d.
 91. It came even to pass Ouseley 4d.
 180. It is a good thing ... J. Barnby 6d.
 231. It is a good thing T. M. Pattison 4d.
 215. It shall come to pass Dr. Garrett 2d.
 397. Jesu, lover of my soul ... F. H. Hille 2d.
 455. Jesus Christ is risen Oliver King 4d.
 7. Judge me, O God ... Mendelssohn 4d.
 179. King all glorious ... J. Barnby 6d.
 37. Lead, kindly Light ... J. Stainer 4d.
 425. Lead, kindly Light ... R. Dunstan 3d.
 132. Let God arise Dr. Greene 6d.
 375. Let God arise T. T. Trimmell 4d.
 346. Let my complaint ... E. H. Thorne 3d.
 438. Let not your heart be troubled M. B. Foster 3d.
 226. Let the peace of God J. Stainer 4d.
 328. Let the words of my mouth A. D. Culley 3d.
 308. Let us now praise ... E. H. Thorne 3d.
 96. Lift up thine eyes ... Sir John Goss 3d.
 18. Lift up your heads ... J. L. Hopkins 1d.
 409. Lift up your heads S. Coleridge-Taylor 3d.
 343. Lift up your hearts ... J. Barnby 4d.

NOVELLO'S OCTAVO ANTHEMS—Continued.

408. Lighten our darkness G. R. Vicars 2d.
 393. Like as the hart Thomas Adams 6d.
 165. Lord, how are they... H. Clarke 6d.
 391. Lord, I have loved the habitation of Thine house... F. Hiffie 3d.
 54. Lord, let me know mine end Goss 3d.
 351. Lord of all power... J. Barnby 3d.
 459. Lord of our life... J. T. Field 3d.
 404. Lord of the rich and golden grain F. Tozer 2d.
 411. Lord of the Harvest J. Barnby 3d.
 418. Lord, Thou art God... J. Stainer 8d.
 134. Lord, Thou hast searched me A. Whiting 3d.
 274. Lord, what love have I Dr. Steggall 6d.
 267. Lord, who shall dwell Dr. Roberts 4d.
 335. Lo, summer comes again J. Stainer 6d.
 350. Magnify His Name... G. C. Martin 4d.
 290. Make a joyful noise A. C. Mackenzie 4d.
 108. Make me a clean heart J. Barnby 3d.
 431. Ditto A. W. Batson 3d.
 436. Man goeth forth to his work A. Carnall 3d.
 222. Me ye have bereaved C. Morales 3d.
 211. Mine eyes look unto Thee J. Baker 3d.
 428. My God, I love Thee G. J. Bennett 10.
 10. My God, my God... Mendelssohn 2d.
 288. My God, look upon... J. L. Hopkins 3d.
 353. My heart is fixed, O God W. A. C. Cruickshank 4d.
 460. My heart was glad... A. Carnall 4d.
 199. My hope is in the Everlasting J. Stainer 6d.
 406. My mouth shall speak the praise Dr. Beckwith 4d.
 190. My soul is weary... Dr. Beckwith 4d.
 295. My soul, wait thou still F. J. Read 210
 210. Not unto us, O Lord H. Gadsby 3d.
 217. O clap your hands... T. T. Trimmell 3d.
 133. O clap your hands... Dr. Greene 4d.
 82. O clap your hands... J. Stainer 6d.
 80. O clap your hands... E. H. Thorne 202.
 202. O come before... G. C. Martin 241.
 241. O come hither... W. Jackson 12.
 12. O come near to the Cross Gounod 11.
 11. O day of penitence... Gounod 16.
 16. O give thanks... Sir G. Elvey 144.
 144. O give thanks... H. Purcell 17.
 17. O give thanks... William Rea 66.
 66. O give thanks... S. S. Wesley 42.
 42. O give thanks... Sir John Goss 35.
 35. O God, have mercy... J. B. Calkin 106.
 106. O God, the King of Glory H. Smart 141.
 141. O God, Thou art my God H. Purcell 34.
 34. O God, Thou art worthy A. Sullivan 188.
 188. O God, Thou hast... H. Purcell 418.
 418. O God, Who hast prepared... A. S. Baker 430.
 430. Ditto A. W. Batson 47.
 47. O how amiable... J. Barnby 233.
 233. O how amiable... M. Pattison 347.
 347. O how amiable... Oliver King 48.
 48. O how plentiful... M. Pattison 301.
 301. O Jesu! Victim blest Rev. J. Baden Powell 251.
 251. O Lord God... Ernest Ford 204.
 204. O Lord, look down... J. Battishill 306.
 306. O Lord of hosts... Kate Boudry 15.
 15. O Lord, our Governor H. Gadsby 395.
 395. O Lord, Thou art my God Ch. H. Lloyd 3.
 3. O love the Lord Sir A. Sullivan 450.
 450. O my heart was glad A. Carnall 380.
 380. O perfect love... J. Barnby 124.
 124. O praise God... Dr. Clarke 40.
 40. O praise God... T. T. Trimmell 429.
 429. O praise God... G. C. Martin 355.
 355. O praise God in His holiness Theodore Distin 14.
 14. O praise the Lord... J. Barnby 232.
 232. O praise the Lord... M. Pattison 178.
 178. O praise the Lord... Sir John Goss 71.
 71. O praise the Lord... Ouseley 266.
 266. O praise the Lord... Zingarelli 358.
 358. O praise the Lord... W. G. Wood 166.
 166. O pray for the peace E. H. Thorne 51.
 51. Saving Victim (No. 2) Gounod 142.
 142. O sing unto the Lord... H. Purcell 8.
 8. O taste and see... Sir John Goss 89.
 89. O taste and see (Welsh words) Sir John Goss 263.
 263. O taste and see... A. H. Mann 87.
 87. O that I knew where... Sir W. S. Bennett 123.
 123. O where shall wisdom Dr. Boyce 435.
 435. O worship the King Rev. E. V. Hall 135.
 135. O worship the Lord... Dr. Hayes 152.
 152. O ye that love the Lord Sir G. Elvey 196.
 196. Ditto H. W. Wareing 234.
 234. Ditto F. A. W. Docker 315.
 315. O ye that love the Lord J. Naylor 392.
 392. Our Father, which art in heaven J. Barnby 2d.
 303. Our God is Lord of the harvest E. Mandella 176.
 176. Out of the deep... Dr. Naylor 240.
 240. Out of the deep... F. E. Gladstone 242.
 242. Out of the deep... J. B. Calkin 181.
 181. Plead Thou my cause... Mozart 355.
 355. Ponder my words... Henry Gadsby 159.
 159. Praise God in His holiness B. Tours 70.
 70. Praise the Lord... Sir G. Elvey 172.
 172. Praise the Lord... Sir J. Benedict 125.
 125. Praise the Lord... Dr. Clark 59.
 59. Praise the Lord... S. S. Wesley 208.
 208. Praise the Lord, O my soul Mozart 21.
 21. Ditto Sir John Goss 381.
 381. Ditto W. S. Elliott 63.
 63. Ditto Dr. Garrett 439.
 439. Ditto T. P. Royle 298.
 298. Praise the Lord, O Jerusalem W. H. Bliss 316.
 316. Ditto Rev. E. V. Hall 45.
 45. Prepare ye the way... Dr. Garrett 416.
 416. Prepare ye the way... M. Wise 60.
 60. Rejoice greatly Henry Gadsby 145.
 145. Rejoice in the Lord H. Purcell 104.
 104. Rejoice in the Lord F. R. Statham 200.
 200. Rejoice in the Lord G. C. Martin 258.
 258. Rejoice in the Lord J. Redford 171.
 171. Rejoice in the Lord Philip Armes 272.
 272. Rejoice, O ye righteous Rh. Steggall 336.
 336. Remember now J. Clippingdale 170.
 170. Save, Lord, and hear us Dr. Hayes 237.
 237. Save me, O God... J. L. Hopkins 451.
 451. Saviour, abide with us T. W. Hanforth 35.
 35. Say where is He born Mendelssohn 319.
 319. Seek ye the Lord Hague Kinsey 259.
 259. Seek ye the Lord Dr. J. V. Roberts 150.
 150. Sing aloud with gladness S. Wesley *Exultate Duo* 185.
 185. Sing a song of praise J. Stainer 135*.
 135*. Ditto (Welsh words) 368.
 368. Sing joyfully unto God W. Byrd 291.
 291. Sing, O daughter of Zion Dr. Wm. Rea 291.
 291. Sing, O heavens A. C. Mackenzie 369.
 369. Sing, O heavens T. T. Trimmell 369.
 369. Sing praises to the Lord Dr. Croft 36.
 36. Sing praises unto the Lord Gounod 107.
 107. Sing to the Lord... Sir J. Goss 99.
 99. Sing to the Lord... Mendelssohn 410.
 410. Sing we merrily... E. V. Hall 678.
 678. Stand up and bless the Lord Goss 426.
 426. Sun of my soul... R. Dunstan 297.
 297. Teach me, O Lord John W. Gritton 458.
 458. Thanks be to God... J. W. Gritton 194.
 194. The blessing of the Lord Mackenzie 421.
 421. The day is past and over J. C. Marks, jun. 451.
 451. The Day of Resurrection Rev. E. V. Hall 239.
 239. The earth is the Lord's Trimmell 280.
 280. The eyes of all... Orlando Gibbons 418.
 418. The First Christmas J. Barnby 214.
 214. The fool hath said Sir W. Bennett 271.
 271. The fool within his heart hath spoken J. Rheinberger 413.
 413. The four'ring earth, the genial showers... J. L. Hopkins 177.
 177. The glory of the Lord... Sir J. Goss 243.
 243. The God of Jeshurun... Sir J. Goss 299.
 299. The hills stand about Jerusalem G. Gardner 313.
 313. The King shall rejoice Sir R. P. Stewart 270.
 270. The Lord gave, and the Lord taketh away A. C. Mackenzie 312.
 312. The Lord hath been E. T. Chipp 163.
 163. The Lord hath done... H. Smart 224.
 224. The Lord hear thee J. Barkworth 248.
 248. The Lord is in His holy temple Dr. G. Saunders 44.
 44. The Lord is great... W. T. Best 83.
 83. The Lord is King Henry Gadsby 41.
 41. The Lord is King T. T. Trimmell 379.
 379. The Lord is King... H. J. King 39.
 39. The Lord is loving Dr. Garrett 407.
 407. The Lord is my light Dr. H. Hiles 152.
 152. The Lord is my shepherd J. Shaw 67.
 67. The Lord is my shepherd Schubert 305.
 305. Ditto C. V. Stanford 243.
 243. The Lord is my strength Sir J. Goss 298.
 298. The Lord is my strength S. Coleridge-Taylor 422.
 422. The Lord is risen G. M. Garrett 4d.
 304. The Lord preserveth... Armes 6d.
 84. The Lord that made... J. Turle 112.
 112. The Lord will comfort... Dr. Hiles 46.
 46. The Miserere, &c... J. Stainer 3d.
 86. The morning stars... J. Stainer 6d.
 465. The night is far spent M. B. Foster 3d.
 174. The righteous live... J. Stainer 4d.
 255. The righteous living Mendelssohn 3d.
 155. The righteous shall flourish Calkin 140.
 140. The souls of the righteous Nares 3d.
 249. Ditto Myles B. Foster 295.
 295. Ditto Rev. H. H. Woodward 452.
 452. Ditto Wm. Rea 36.
 36. The Story of the Cross J. Stainer 3d.
 367. Ditto M. B. Foster 360.
 360. The strong foundations of the earth... F. Brandeis 2d.
 19. Therefore with angels V. Novello 2d.
 31. The wilderness... Sir John Goss 6d.
 110. The wilderness... S. S. Wesley 8d.
 302. There is no condemnation H. S. Irons 3d.
 85. There shall a Star... Mendelssohn 3d.
 283. There was a marriage J. Stainer 3d.
 414. There was war in heaven W. A. C. Cruickshank 3d.
 324. There were shepherds C. Vincent 4d.
 467. Ditto H. W. Wareing 3d.
 466. There were Shepherds (Two-part) M. B. Foster 93.
 93. These are they which came Dykes 18.
 157. They that go down T. Atwood 4d.
 432. They that sow in tears A. W. Batson 3d.
 221. Think, good Jesu... Mozart 6d.
 359. Think not that they are blest alone F. Brandeis 2d.
 161. This is the day... S. C. Cooke 3d.
 327. This is the day Rev. E. V. Hall 13.
 13. This is the day... John Sewell 4d.
 4. This is the day... J. Turle 3d.
 462. This is the day A. W. Marchant 3d.
 265. Thou Judge of quick & dead Wesley 295.
 295. Thou Lord, art merciful Mozart *Miserere Corda Domini* 6d.
 6d. Thou, O God, art praised S. Wesley 3d.
 281. Ditto Sir R. Stewart 4d.
 354. Thou, O God, art praised in Zion Rev. E. V. Hall 3d.
 191. Thou visitest the earth Calcott 2d.
 244. Thou visitest the earth J. B. Calkin 72.
 72. Thou wilt keep him Dr. Gauntlett 3d.
 107. Thou wilt keep him... S. S. Wesley 3d.
 276. Thou wilt keep him C. L. Williams 216.
 216. Thus saith the Lord Dr. Garrett 320.
 320. Thy mercy, O Lord E. J. Hopkins 6d.
 411. Thy mercy, O Lord G. Garrett 6d.
 363. To bless Thy chosen race F. Brandeis 2d.
 322. To Thee, O Lord C. L. Williams 3d.
 443. Try me, O God A. D. Culley 2d.
 475. Turn Thy face... Dr. Steggall 100.
 100. Unto Thee have I cried Sir G. Elvey 186.
 186. Wash me thoroughly S. S. Wesley 396.
 396. We beseech Thee, O Lord John E. West 2d.
 76. We give Thee thanks... Macfarren 3d.
 74. We have heard Sir A. Sullivan 6d.
 37. We shall not hunger nor thirst A. C. Mackenzie 3d.
 127. We will rejoice... Dr. Croft 4d.
 57. What are these... J. Stainer 3d.
 235. Whatsoever is born of God Oakeley 3d.
 337. When God of old Rev. E. V. Hall 3d.
 372. When the Lord turned E. Prout 6d.
 6d. Wherever shall... Sir G. Elvey 26.
 26. Ditto Dr. H. Hiles 3d.
 175. While the earth remaineth Dr. Heap 4d.
 463. While the earth remaineth C. L. Williams 3d.
 361. While with ceaseless course the sun... F. Brandeis 2d.
 264. Who is like unto Thee A. Sullivan 6d.
 471. Who is this?... Fred. Kayner 21.
 115. Who is this that cometh Dr. Arnold 181.
 181. Whoso dwelleth... G. C. Martin 269.
 269. Why assemble the heathen J. Rheinberger 31.
 31. Why rage fiercely Mendelssohn 6d.
 218. Why seek ye the living Alexander 3d.
 423. Why seek ye the living F. Peel 4d.
 463. Why seek ye the living M. B. Foster 3d.
 20. With angels... J. L. Hopkins 3d.
 22. Word of God incarnate... Gounod 3d.
 352. Ye shall go out with joy J. Barnby 4d.

(To be continued.)

THE STORY OF THE CROSS

FOR VOICES AND ORGAN

WITH SHORT INTERLUDES GIVING OPPORTUNITY FOR MEDITATION

THE WORDS WRITTEN BY REV. E. MONRO

THE MUSIC COMPOSED BY

MYLES B. FOSTER.

Price Threepence.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Slow throughout.

ORGAN. *Sw. pp*

Man.

poco rall.

I.—The Question.

VOICES AND ORGAN.

1. In His own rai-ment clad, With His blood dyed; Wo-men walk sor-row-ing By His side.

p

Ped.

2. Heavy that Cross to Him,
Weary the weight,
One who will help Him, waits
At the gate.

3. See! they are travelling
On the same road,
Simon is sharing with
Him the load.

4. Oh, whither wandering
Bear they that tree?
He who first carries it,
Who is He?

Sw.

Soft Gt. coupd. poco cres.

cres.

poco rit.

Ped.

Copyright, 1894, by Novello, Ewer and Co.

(3)

II.—The Answer.*

VOICES AND ORGAN. *cres.*

1. Fol-low to Cal - va - ry, Tread where He trod, . . He Who for ev - er was Son of God.

2. You who would love Him, stand
Gaze at His Face ;
Tarry awhile on your
Earthly race.

3. As the swift moments fly
Through the Blest Week,
Read the great story the
Cross will teach.

4. Is there no beauty to
You who pass by,
In that lone Figure which
Marks that sky ?

Sw. p *Soft Gt.*

Sw. Reed coupd. *mp*

III.—The Story of the Cross.

VOICES IN UNISON. *cres.* *dim.*

1. On the Cross lift - ed, Thy Face we scan, Bearing that Cross for us, Son of Man.

2. Thorns form Thy diadem,
Rough wood Thy throne,
For us Thy blood is shed,
Us alone.

3. No pillow under Thee
To rest Thy Head,
Only the splintered Cross
Is Thy bed.

4. Nails pierce Thy Hands and Feet,
Thy Side the spear ;
No voice is high to say
Help is near.

5. Shadows of midnight fall
Though it is day ;
Thy friends and kinsfolk stand
Far away.

6. Loud is Thy bitter cry ;
Sunk on Thy Breast
Hangeth Thy bleeding Head
Without rest.

* This may be sung by all the Basses in Unison.

7. Loud scoffs the dy - ing thief Who mocks at Thee ; Can it, my SAVIOUR, be All for me ?

f *mp* *dim.*

f *Gt.* *mp* *Sw.* *dim.*

Ped.

VOICES AND ORGAN.

8. Gaz - ing a - far from Thee, Si - lent and lone, Stand those few weep - ers Thou Callest Thine own.

p *dim.* *p* *pp*

Ped.

9. I see Thy title, Lord,
Inscribed above,
"Jesus of Nazareth."
King of Love!

10. What, Oh my SAVIOUR !
Here didst Thou see,
Which made Thee suffer and
Die for me ?

Oboe. *lusingando.* Clarabella.

Ch. *soft Ped.*

Sw.

Sw. Reed. *L.H. soft Gt.* *p Sw. 16, 8, & 4 ft. without Reeds.* *rall.*

Man. *Ped.*

IV.—The Appeal from the Cross.*

(1st Tone, 6th and 7th endings.)

PRIEST. *con espress. molto.*

p *cres.*

1. Child of My grief and pain, Watch'd by My love, . . . I come to

dim.

call thee to Realms a - bove.

2. I saw thee wandering
Far off from Me :
In love I seek for thee,
Do not flee.

3. For thee My blood I shed,
For thee alone :
I came to purchase thee
For Mine own.

4. Weep not for *My* grief,
Child of My love,
Strive to be with Me in
Heaven above.

cres. *poco* *a*

poco. *f*

* This may be sung by the Priest. or Bass Solo.

V.—Our Cry to Jesus.

molto cres.

f 1. Oh, I will fol low Thee, Star of my . . soul ! . Thro' the deep

molto cres.

f *Gt. to Full Sw.*

First 3 verses.

Last verse.

shades of life To the goal. Ev - er to . . be. A - men.

rit.

rit.

2.

mf Yes, let Thy Cross be borne
Each day by me,
Mind not how heavy, if
But with Thee.

3.

mp LORD, if Thou only wilt
Make us Thine own,
Give no companion, save
Thee alone.

4.

f Grant thro' each day of life
To stand by Thee ;
With Thee, when morning breaks,
Ever to be. Amen.

(7)

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred). THE MUSICAL TIMES (Secular).

592.	Come, weary pilgrim, come	.. ..	Ferris Tozer.
594.	I will feed My flock	.. ..	J. F. Bridge.
596.	Whoever drinketh of this water	.. ..	J. T. Field.
597.	Four Christmas Carols	.. ..	{ J. Barnby, A. C. Mackenzie, G. C. Martin, and J. Stainer.
598.	The star that now is shining	.. ..	Oliver King.
600.	I did call upon the Lord	.. ..	Frank L. Moir.
601.	As it began to dawn	.. ..	Myles B. Foster.
603.	Crossing the bar	.. ..	H. H. Woodward.
605.	Seek ye the Lord	.. ..	Charles Bradley.
606.	O God, who is like unto Thee	.. ..	Myles B. Foster.
609.	There were shepherds	.. ..	John E. West.
612.	Now is Christ risen	.. ..	Arnold D. Culley.
614.	Lord, I call upon Thee	.. ..	J. Varley Roberts.
617.	Jesu, priceless treasure	.. ..	Josiah Booth.
618.	Thou crownest the year	.. ..	John E. West.
621.	With all Thy hosts	.. ..	John Stainer.
622.	There was silence in Bethlehem's fields	.. ..	John Stainer.

Price Three-Halfpence each.

590.	Speak to me with thine eyes, love	.. ..	J. W. Elliott.
594.	The rover	.. ..	Alan Gray.
593.	The pilgrim that journeys all day (Jackson)	.. ..	F. Corder.
595.	O swallow, fly not yet	.. ..	Walter W. Brooks.
599.	To the audience	.. ..	Hamilton Clarke.
602.	Shine on, O moon!	.. ..	Michael Watson.
604.	Wanderer's Night Song	.. ..	Charles Wood.
607.	Two Cupids	.. ..	A. Wellesley Batson.
608.	A lover's counsel	.. ..	Frederic H. Cowen.
610.	In a dear-nighted December	.. ..	G. A. Macfarren.
611.	Soldier, rest! thy warfare o'er	.. ..	Hamish MacCunn.
613.	I love my Jean	.. ..	George J. Bennett.
615.	It was a lover and his lass (Morley)	.. ..	J. F. Bridge.
616.	Blow, ye gentle breezes, blow	.. ..	J. Christopher Marks, Junr.
617.	O'er the woodland chace	.. ..	Herbert W. Waring.
619.	Ballad of Earl Haldan's daughter	.. ..	Robin H. Legge.
620.	Softly the moonlight	.. ..	F. Iliffe.
623.	Spring	.. ..	F. H. Cowen.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

482.	The eyes of all wait upon Thee	.. ..	Thomas Adams	3d.
483.	The Lord is loving	.. ..	A. W. Batson	3d.
484.	Thou wilt keep him in perfect peace	.. ..	P. Armes	3d.
485.	And Jacob was left alone	.. ..	J. Stainer	6d.
486.	O saving Victim	.. ..	Rossini	3d.
488.	Hark! the glad sound	.. ..	E. V. Hall	3d.
489.	Christians, awake!	.. ..	Joseph Barnby	3d.
490.	When Jesus was born in Bethlehem	.. ..	W. A. C. Cruickshank	3d.
491.	O Jerusalem, look about Thee	.. ..	E. W. Naylor	4d.
492.	Break forth into joy	.. ..	Bruce Steane	3d.
493.	O saving Victim	.. ..	W. A. C. Cruickshank	3d.
494.	The whole earth is at rest	.. ..	J. Varley Roberts	4d.
495.	Let Thy merciful ears	.. ..	W. B. Bell	2d.
496.	I will lay me down in peace	.. ..	A. C. Edwards	3d.
497.	I came not to call the righteous	.. ..	C. Vincent	3d.

To be continued.

NOVELLO'S PART-SONG BOOK.

716.	A lament	.. ..	Robin H. Legge	2d.
717.	The Watchman	.. ..	" "	2d.
718.	The Starlings	.. ..	" "	2d.
719.	Hunting Song	.. ..	" "	2d.
720.	The Shepherd's Elegy	.. ..	Alexandra Thomson	3d.
721.	Holiday in Arcadia	.. ..	" "	3d.
722.	The Haven	.. ..	Joseph Barnby	3d.
723.	The Harvest-feast	.. ..	A. R. Gaul	3d.
724.	The last load	.. ..	Hamilton Clarke	3d.
725.	Song of night (arranged from Op. 71, No. 6)	.. ..	Mendelssohn	3d.
726.	O lovely May	.. ..	Edward German	3d.
727.	The Hag	.. ..	B. Luard Selby	4d.
728.	Stay, sweet day	.. ..	G. Garrett	2d.
729.	Who is Sylvia?	.. ..	E. German	3d.
730.	The Shepherd's waking	.. ..	Eaton Fanning	3d.

To be continued.

NOVELLO'S PARISH CHOIR BOOK

175.	Magnificat and Nunc dimittis in G	.. ..	A. H. Stevens	4d.
176.	" " in E flat	.. ..	Joseph Barnby	8d.
177.	" " in D	.. ..	Henry Gadsby	4d.
178.	" " in D	.. ..	E. V. Hall	6d.
179.	" " in D	.. ..	P. E. Hughes	4d.
180.	" " in E flat	.. ..	Battison Haynes	4d.
181.	" " in C	.. ..	J. Varley Roberts	4d.
182.	" " in F and Vesper Hymn	.. ..	Bruce Steane	3d.
183.	" " in E flat	.. ..	King Hall	6d.
184.	" " in A	.. ..	George C. Martin	6d.
185.	" " in C	.. ..	Thomas Adams	3d.
186.	" " in D	.. ..	Stewart Macpherson	3d.
188.	Te Deum and Benedictus in E flat	.. ..	Boynton Smith	3d.
189.	Magnificat and Nunc dimittis in B flat	.. ..	Henry Smart	6d.
192.	Father of Life (Hymn)	.. ..	James Turle	3d.

To be continued.

THE ORPHEUS (New Series).

267.	The well of St. Keyne	.. ..	J. Frederick Bridge	6d.
268.	Counsel	.. ..	L. Spohr	2d.
269.	Serenade	.. ..	" "	3d.
270.	The minstrel's life	.. ..	" "	2d.
271.	The minstrel's voyage	.. ..	" "	3d.
272.	Old affection	.. ..	" "	2d.
273.	Drinking Song	.. ..	" "	4d.
274.	Sunset	.. ..	Percy Pitt	3d.
275.	When fierce conflicting passions	.. ..	S. S. Wesley	3d.
276.	Come to me, dreams of heaven	.. ..	Herbert W. Schartau	4d.
277.	To a kiss	.. ..	W. Beale	3d.
278.	The rook sits high	.. ..	King Hall	4d.
279.	Bacchanalian Song	.. ..	Hamilton Clarke	4d.
280.	Cradle Song	.. ..	Arthur Stenz	2d.
281.	To Phoebe	.. ..	J. Frederick Bridge	3d.
282.	One by one	.. ..	Marie Wurm	2d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

41.	The sacrifices of God	.. ..	Hugh Blair	14d.
42.	I will go forth in the strength	.. ..	" "	14d.
43.	O praise God	.. ..	" "	14d.
44.	O ye that love the Lord	.. ..	S. Coleridge-Taylor	14d.
45.	Ponder my words, O Lord	.. ..	Arnold D. Culley	14d.
46.	Jesu, Who from Thy Father's Throne	.. ..	F. C. Woods	14d.
47.	Have mercy upon me, O God	.. ..	F. White	14d.
48.	Jesu, word of God (Ave Verum)	.. ..	" "	14d.
49.	Shew me Thy ways, O Lord	.. ..	J. V. Roberts	14d.
50.	The Lord opened the doors of Heaven	.. ..	F. C. Woods	14d.
51.	Watch ye and pray	.. ..	G. R. Vicars	14d.
52.	The path of the just	.. ..	J. V. Roberts	14d.
53.	O Lord, correct me	.. ..	James Coward	14d.
54.	I will arise	.. ..	Charles Wood	14d.
55.	The Angel of the Lord	.. ..	Alan Gray	14d.

To be continued.

NOVELLO'S COLLECTION OF
TRIOS, QUARTETS, &c.
FOR FEMALE VOICES.

292.	Love's Influence	.. ..	Felix Woerisch	2d.
293.	Vicissitude	.. ..	" "	2d.
294.	The Three Horsemen	.. ..	" "	3d.
295.	In a year	.. ..	" "	3d.
296.	Hymn to nature	.. ..	L. Streabbog	3d.
297.	Dickory, dickory, dock	.. ..	Herbert W. Schartau	3d.
298.	Whither away?	.. ..	C. Villiers Stanford	4d.
299.	Summer	.. ..	Hamilton Clarke	4d.
300.	To the woods	.. ..	" "	4d.
301.	Noble be thy life	.. ..	Beethoven	4d.
302.	So the world goes round	.. ..	Marie Wurm	4d.
303.	Softly the moonlight	.. ..	F. Iliffe	4d.
304.	You stole my love (arranged by F. Maxson)	.. ..	W. Macfarren	2d.

To be continued.

LONDON & NEW YORK: NOVELLO, EWER AND CO.